

BACONIANA

VOL. XXXVII (68th Year) No. 147

DECEMBER, 1953

It should be clearly understood that BACONIANA is a medium for the discussion of subjects connected with the Objects of the Society, but the Council does not necessarily endorse opinions expressed by contributors.

EDITORIAL

IN the March issue of BACONIANA we promised further comment on Canonbury Tower, our new headquarters, and we open our notes with a summary of its history, as far as this is known.

The Manor of Canonbury derives its name from a mansion of the Prior of the Canons of St. Bartholomew's which was given to the Priory by Ralph de Berners soon after the Norman Conquest, but the Canonbury House so frequently referred to in later times is said to have been built in 1362, ten years after Edward III had exempted the Priory of St. Bartholomew from the payment of subsidies because of its great outlay on charity.

Later the house became the property of the Knights of St. John of Jerusalem and its history became obscure.

Early in the 15th century, however, the property appears to have reverted to the Priory and William Bolton, Prior of St. Bartholomews from 1509 to 1532, rebuilt the house and erected a square tower of brick. Nichol in his "History of Canonbury" says that Bolton's rebus of a bolt in a tun was still to be seen, cut in stone, in two places on the wall facing Well's Row. Repair work in more recent times has evidently removed these for no trace remains visible to-day of any such ornamentation on the walls.

The original Canonbury House covered the whole area now called Canonbury Place, and was surrounded by a small park and gardens. Prior Bolton either rebuilt or repaired the Priory and church of St. Bartholomew, but at his death all connection between Canonbury and monasticism ceased.

At the dissolution of the monasteries Henry VIII gave Canonbury Tower House to John Dudley, Earl of Northumberland, father of Robert Dudley, Earl of Leicester. John Dudley was executed as a traitor when Mary was proclaimed Queen in 1552 and Canonbury Tower then became Crown Property and Queen Mary gave it to "Rich Spencer", the magnificent alderman whose daughter and heiress eloped from Canonbury Manor in a baker's basket to marry Lord William Compton, Earl of Northampton.¹

¹"As I am a man, there was one conveyed out of my house yesterday in this basket".—*Merry Wives of Windsor*, Act IV, Sc. II.

Thomas Tomlins in his "History of Islington" writes:—"The Earl and Countess, by description Lord and Lady Compton, by indenture 15th February, Jac. 1616, let to the Right Hon. Francis Lord Verulam, Visct. St. Albans, by the name of Sir Francis Bacon Knight, His Majs. Attorney General, all that mansion and garden belonging to what is called Canonbury House in the Parish of Islington . . . for 40 years from Lady Day 1617". Tomlins says further "The great Sir Francis Bacon resided here from February 1616; as also at the time of his receiving the Great Seal on the 7th January 1618 and for some time afterwards."

It is said that Bacon resided at Canonbury for nine years at least and it is curious that neither Spedding, Hepworth Dixon nor any other biographer of Francis Bacon mention his having lived at Canonbury. They appear either to have been ignorant of the fact or to have deliberately skipped it for some reason. There is a further mystery as, in a letter to Sir John Spencer relating to the lease and written by Francis Bacon in 1616, Bacon refers to "my brother" as having some connection with the matter yet Anthony Bacon died in 1601 and could hardly have been the brother referred to.

It is interesting to note that Robert Dudley, Earl of Leicester, seems to have had some interest in Canonbury which was shared by Queen Elizabeth, for when in her Royal Progress in 1574, she visited Kenilworth, the occasion was celebrated, among other festivities, by a "gorgeous masque" in which an apparently irrelevant episode was introduced by a Squire Minstrel arrayed in a specially designed tabard embroidered to commemorate Canonbury. The minstrel sang of Canonbury as one of "the most ancient and pleasant towns of England, famed for cream, butter and frumenty". Why this special reference to Canonbury should have been introduced into revels at Kenilworth is a mystery but there must have been some reason well understood by all present.

In another of the Queen's "Progresses" Nichol records that she visited Canonbury and for a long time there was a building there which was known as The Queen's Lodge. Nichol gives a picture of the building with a high tower and it is probably the one built by Prior Bolton. One account of the Lodge describes it as being at the end of the garden belonging to Fowler House. An old house in the locality was pulled down in 1800 and it contained armorial bearings of the Dudley family and a fine chimney piece containing the arms of St. John of Jerusalem.

There is a curious tradition that there was a secret passage from Canonbury Tower to Kensington Palace, a distance of four miles. Nichol refers to this but it is omitted by the editor of "Old and New London", though there is mention that "a tradition once prevailed at Islington that the monks of St. Bartholomew's had a subterranean communication from the Priory at Smithfield with Canonbury". Brick archways, which may be nothing more than old water conduits, certainly do exist under Canonbury Tower and the writer was told of a local boy having found his way into these underground passages fairly

recently. Also during repairs at the Tower in recent months the bricked up arches could be seen down in the old cellars.

In this connection the carving over the fireplace in the Spencer room is of interest, for in the centre of the design is a small "bellows", said to have been the indication that there was a secret door below; and prior to repair work carried out about 1909, there was what appeared to be a small cupboard door in the brickwork to the left hand side of the fireplace. No trace of this door now remains and the back of the fireplace is completely bricked up.

The writer is of the opinion that the panelling in the Spencer room is late Jacobean at the earliest, except for the work round the fireplace which is considerably earlier. The whole of the panelling in the Spencer room was recently taken down for treatment against the attacks of Death-watch beetle and there are certainly no hiding places in the walls of that room today, whatever truth there may have been in the statements made by writers in the past. The escape hole in the fireplace however may well have been a fact although there does not appear to have been any good reason for its being made in that particular room.

In 1909 some panelling in the Compton room was repaired and an almost solid packing of grain husks was found behind it. Whether the packing was deliberately placed between the panels and the outer wall as an insulation, whether it was the accumulated results of the activities of hundreds of generations of mice storing food or whether the rooms had at some time during the 17th century been used for storing grain, as has been suggested, is a matter for speculation. Large quantities of the husks were burned in the garden and there is a story that workmen were seen one day burning a mass of old yellowed papers along with the other rubbish they had removed from behind the panels. There is no record of any papers being found however and the story must therefore remain—a story.

Above the Compton room there is a room cut off by an oaken door and over the doorway, inside the upper room, is a list of the names, in Latin, of the Kings and Queens of England from William the Conqueror to Charles I. Between the name of Elizabeth and that of James (Jacobus) there is a word, or name, which has been deleted by chiselling away part of the plaster work. The only letter of that word or name remaining is the initial, a capital F. The letters are an inch or so in height and painted direct onto the wall, the whole forming a varnish covered area about three feet long and eight inches deep. Clearly it could not have been done earlier than the reign of Charles I (the last of the names thereon), but what was the name following the letter F, and who deleted it, and why?

Beneath the list of names is another panel containing the following inscription:—

*"Mors tua, mors Christi, trans mundi, Gloria Coeli,
Et dolor Inferni, sint meditanda tibi".*

From the days of Charles I Canonbury Tower appears to have been, from time to time, the resort of literary men and others. We

are told that by 1780 it had become a centre for the meeting of such men. The names of Samuel Humphreys, Ephraim Chambers and names familiar to students of Free-masonry are mentioned. For a time Oliver Goldsmith and Washington Irving the American writer lived there, but its glories lie in the past.

Still the enquiring mind may well ponder on its past and specially may one ask "What was Francis Bacon doing there?" Was he studying those "monastic foundations" of which Shakespeare was said to "know the origin as well as the purposes they served?" Was Bacon interested in the Knights of St. John of Jerusalem, of Canonbury and Bishopsgate Without? Had he any kind of connection with them or interest in their traditions and ritual?

To-day Canonbury Tower is rented to the Tavistock Repertory Company together with the theatre which has been built nearby. In a small room off the Compton room the Francis Bacon Society has its office, a room overlooking the small garden in which is an ancient mulberry tree. A quiet square with well kept gardens makes this area a strange, dignified, oasis, set aside just off one of the roaring arteries of London. Georgian and Regency houses are all around and though many of them carry the scars of war and some are shattered ruins, it needs but little imagination to see that, at no far distant time, Canonbury Tower was at the heart of a district where London's culture was alive and Highbury was more than the name of a famous Association football field.

* * * *

Our Society has lost a valuable friend and one-time member in the death at Buenos Aires of Walter Owen,—“G.S.O.” We hope one day to be in a position to re-publish his “Sonnets”, two of which, by his permission, have already appeared in these pages. Collectively they may be found to contain an interesting “Key”, but their Author expressed the wish that, if the book were ever re-published, it should be on its literary merit alone. Several members, to whom the Muse can still afford delight, have booked one or two copies; but at present the response is insufficient to justify the outlay of a new edition.

We had long been awaiting from Spain a photostat of the Title Page of the 1st Spanish edition of Don Quixote to illustrate an article which Walter Owen wrote for us. The owners of this particular copy were good enough to send us (mistakenly) an illustration of the binding only, and, since matters now appear to be at a stand-still, we are printing the article with a rough illustration taken from Walter Owen's book-plate which shows the figures to which he refers.

An obituary notice will be found in the present issue, together with Walter Owen's own charming lines as an epitaph.

* * * *

We are pleased to include in this issue, Part One of a series of three articles by Mr. M. A. Witney. These were originally lectures given at the Watford Adult School, and, in our opinion, are interesting

for their honest and forthright approach to the problem of Bacon's life and its purpose. We believe that newcomers to the question will find Mr. Witney's contributions valuable for their simplicity of language, and old members will be gratified for the opportunity to refurbish their memories! It will be noted that the author believes in the royal parentage of Bacon, and we venture to remark that this view fits in neatly into the mosaic that he builds up in introducing so many interesting facets of that great Englishman's avowed, and more recondite, life's work.

* * * *

The tragic figure of Christopher Marlowe who (if he wrote the plays attributed to him) was unquestionably the greatest dramatic poet prior to Shakespeare, continues to haunt the correspondence columns of the *Daily Telegraph*, and still remains as much a mystery as before. While appreciating the internal evidence adduced by Mr. Calvin Hoffman of parallels in Marlowe and Shakespeare, we still await that indispensable piece of external evidence which could settle the matter one way or the other, and which she hopes may be found in the Walsingham tomb.

The parallels in Marlowe and Shakespeare have long been noticed by Baconians, as also those between Bacon and Shakespeare; for these betray, not only a similarity of expression (which might be attributed to the common parlance of the day) but a striking similarity of individual thought. These arguments, as Mr. Hoffman rightly points out in refuting a Mr. Thomas, are "pure hypothesis". But so, for that matter, are all theories about the Plays, including the Baconian theory which we support. The biliteral cipher may well be true (and was certainly indicated very pointedly by Bacon) but until it can be factually demonstrated under adverse conditions of incredulity and scepticism, it will not be accepted, as proof, or indeed as more than a "hypothesis". Of Mrs. Gallup's "integrity" we are assured by those who knew her personally and of her "rascality" we are assured by others who did not. We shall need another demonstrator of equal or greater powers than hers if the cipher claims are to be substantiated before the world.

But leaving aside factual proof (and even a genuine Manuscript might not satisfy the high priests of the Stratford Shrine) we have much food for thought in the very nature of the parallels in Bacon, Shakespeare and Marlowe. We understand that Mrs. Henry Pott left in the hands of her family an unfinished work on this subject, on the lines of her monumental work on Bacon's "Promus". We count ourselves fortunate to have been shown some of these manuscripts and, while appreciating the confidential nature of the papers left in the hands of our senior member, Miss Constance Pott, we hope very much that one day some of this unpublished material may become available to Baconian students.

So much for parallels. But the Baconian claims can be taken a stage further than the others. Of Bacon's life and preoccupation with

the uses of "Poetry", "dramatical parabolical and narrative" we have much external proof, whereas what little we know about the shadowy figures of Marlowe and Shakespeare is either discreditable, or (as Emerson mildly puts it in the latter case) difficult to marry to the Verse.

* * * *

In our correspondence column we re-print some letters of interest on this subject. We must congratulate Major-General Fuller and Mr. T. Wright in reaching the public through the *Daily Telegraph*. Our own letter to the Editor on the Marlowe question was unacknowledged; this may perhaps be explained by the fact that we referred openly to Francis Bacon, whereas both General Fuller and Mr. Wright were experienced and tactful enough to avoid doing this; more power to them! We are not printing our own letter since our views have been expressed above, and also in BACONIANA No. 144, but we include an interesting letter from Mr. R. L. Eagle to the newspaper's Editor on Shakespeare's classical attainments, which unfortunately was not published either.

* * * *

We also print a letter from Mr. Wright in further response to Mr. E. R. Wood's original criticism of Mrs. Gallup for decoding "Francis Archer" (BACONIANA, No. 145, p.11). Mr. Wright has presented an able reply in defence of the Biliteral Cipher, but we publish extracts from another long letter received from Mr. Wood which raises points that perhaps need to be aired. Protagonists of the Biliteral Cipher will not mind being challenged, we believe, even though our correspondent hits hard.

* * * *

There is talk of two newly discovered portraits of "William Shakespeare", one at Corpus Christi College, Cambridge, and the other in South Africa, but at present we have insufficient information to assess their value. Professor G. Wilson Knight, whose *Essays on Shakespearian Interpretation* we much admire, had apparently lent his name to one of these discoveries. But still we feel a little dubious. The portrait gallery of Shakespeare is now quite extensive. If we include the earliest illustrations of the Stratford tomb in Dugdale's "Warwickshire" (1656) and Rowe's "Shakespeare" (1709) and the curious effigy which replaced it in 1748, together with the Chandos portrait and others, we can muster nearly a dozen presentations of the human countenance—all of them different!

* * * *

We are happy to report that the first meeting at Canonbury Tower of the Winter Session was a success. We are advertising on another page, three further Meetings which we are planning to hold, and although these will be of interest mainly to London Members and their friends, we shall be delighted to welcome those who feel able to come from further afield. The first Meeting, held on November 10th, was preceded by an "at home" which commenced at 4-30 in the Compton room. A satisfactory attendance helped to underline

the pleasant informality of the proceedings, and we were gratified at being able to extend hospitality to Lord Dowding. Unfortunately, Lady Dowding and Lord Samuel were unable to be present, but we hope to welcome them in the future. After buffet refreshments, an adjournment was made to the Tower, and everyone had the opportunity of observing the mural inscriptions upon which we comment in these notes. Afterwards, Com. Pares kindly delivered an address in which he explained contemporary references to "Shakespeare", and went on to outline the case for the Baconian theory of authorship. The lecture was illustrated by lantern slides. We believe that the evening was thoroughly enjoyed by all who were present, and we hope that our next Meeting will be as popular.

EDITOR'S NOTE.—Mr. Gentry has supplied the following reply to a post-card from our respected Member, Count L. de Randwyck, commenting on his article, Francis Bacon as Philosopher, which appeared in the March BACONIANA.

"Count de Randwyck writes to point out that, following Prof. Fowler, I did not distinguish Huygens and Boerhaave as *Dutch* scientists. Christian Huygens (1629-1695) was a renowned mathematician and astronomer. He visited England in 1660, and Newton was indebted to him in developing his laws of motion. He published many scientific works, which in the edition of 1888-1905, comprise ten volumes. Herm Boerhaave (1668-1738) was a physician and also a notable scientist. Holland has also, perhaps, some claim upon another of the scientists named by Fowler, viz. Pierre Bayle, the French philosopher and lexicographer, who held a professorship at Rotterdam, where he published his famous *Historical and Critical Dictionary* in 1697."

WINTER SESSION 1953-54

MEETINGS AT CANONBURY TOWER

Tuesday, 5th January, at 6-30 p.m.

"PORTRAIT PAINTING IN THE ELIZABETHAN AND JACOBAN
ERAS", by J. O. Woodward.

Tuesday, 26th January, at 6-30 p.m.

"BACON AND THE HISTORY OF THE REIGN OF KING HENRY
THE SEVENTH" by W. G. C. Gundry.

Tuesday, 2nd March, at 6-30 p.m.

"FRANCIS BACON'S USE OF CIPHERS" by T. Wright.

Nearest Underground Station to Canonbury Tower:—Highbury
and Islington. Omnibuses:—4, 4A, 19, 30, 43, 172, 609, 611,
679. Alight at Islington Town Hall.

Members and friends will be very welcome

A MEMOIR OF G.S.O.

WALTER OWEN, who lived most of his life in South America, was born in Glasgow in 1884. After spending his childhood in Montevideo he returned to Hillhead school, Glasgow, in 1896 for education. Later he was head of his own customs agency in Buenos Aires, a business which, so he said, paralysed his higher activities by day so that it was by night that most of his poetry was written.

The list of his nocturnal and week-end work is considerable, and has been well summarised by Sir Eugen Millington-Drake in a letter to *The Times* of September 12th, 1953. A number of Spanish and Spanish-American epics were rendered into English verse by him and his version of "Don Juan Tenorio" would be well worth producing on the stage. In the sculptor's soliloquy there is an unmistakable echo of Shakespearian rhythms

" Oh marbles that my hands
Enticed to life from immemorial stone!
With loving touch and more than father's pride—
For act of kind but draws the catch of Nature
And leaves the rest to her, but Art out-tops her,
And puts a better best on her attempts,
Showing the world's externs but prentice-casts,
Earth's nearest aim at heaven: he that made you
Must leave you now. Farewell my spirit-children;
I give you to the care of fair Seville;
. I shall remember you;
And when my body perishes, be you
The Trustees of my fame".

Perhaps the chiselled "Sonnets of G.S.O." and that other terrible and moving book "The Cross of Carl"—polar opposites of delight and suffering—will be trustees of Walter Owen's fame.

In "More things in Heaven" an excursion was made into the realms of mental phenomena which, for so sensitive an author, may well have been a dangerous excursion. So vivid was the portrait that, more than once, he must have recalled the image of that grisly elemental which faced him through the window when he drew aside the curtain. In his letters he spoke of earlier works many of which he had bought up and destroyed; and early this year he sent the present writer a manuscript which had never been published, and which he described as "immature". But many parts of it are of a singular beauty. It is in the form of an allegory, not unlike *The Pilgrims Progress*, and it reveals an almost unbelievable knowledge of Anglo-

Saxon and archaic forms of speech. It is called "The Boke of Ambrose Le Poore".

Of Owen's interest in Francis Bacon there can be no doubt, though he usually found it best to adopt an indirect and oblique attitude to the truth. He avoided direct reference to the controversy because he found that, for some mysterious reason, it incensed people. In the gloss to sonnet 52, after recalling the forms used by Dante and Petrarch, he writes of a "third" poet as follows:—"I have not referred by *name* to this third poet, but *it is sufficiently discovered in the text*. I speak of him as 'mixing with his Art thy Spirit's argument'; and by this I mean that every part of this poet's work is infused with the celestial light that shines through the soul from the Sun of the Spirit; a grace which he received as a bounty from heaven, and to which he made no claim as his own desert So that the art of this poet, in what we have of his, is chiefly dramatic, of which the formality is in the conflict of wills and purposes set out in stage-plays."

Walter Owen volunteered for active service in both wars but was rejected on medical grounds. How poignantly he felt for the common soldier of both sides—torn to shreds in the mud of Flanders—is shown in "The Cross of Carl" with its preface by General Sir Ian Hamilton. But mention should also be made of its sequel "The Ordeal of Christendom" which some consider the best of his original work.

With a brother sitting beside him in the dark to speed him on his journey, Walter Owen passed peacefully and tranquilly, leaving to his friends much for which they are thankful, and from which we may perhaps choose the following as a fitting epitaph

"Time with his creeping rust,
Fate's sudden sword,
And this relinquished dust
To dust restored.

Red rose will bloom again,
Brown bird return
But fire-less ash, not then
With flame re-burn.

Under the whispering trees,
Where shadows run,
Flesh, take thy wage, release
For service done.

But thou the Phoenix part,
From earth shake clear;
Here crumble brain and heart;
Thou are not here."

THE FRONTISPIECE OF VOLUME I OF *DON QUIXOTE DE LA MANCHA*, (1615)

A BIBLIOGRAPHICAL DISCOVERY

DID Francis Bacon, together with a number of English and Continental intellectuals, form a Society for the purpose of bringing about a reformation of Western morals, ethics, science, philosophy, arts, and manners, by the medium (among others) of poetry, essays, criticism and stage-plays?

There are many strong indications that this was a fact, and that, apart from producing his own avowed works and the Poems and Plays purporting to be written by the actor William Shaksper, he also wrote or was associated in producing, a number of works printed in England and on the Continent between 1580 and 1650. Among these works one of the most celebrated is *Don Quixote de la Mancha* by Miguel de Cervantes Saavedra. There are many evidences, internal and external, that Bacon either wrote this work in English and had it translated by Cervantes, or that he was the chief partner in a literary collaboration which produced it. These evidences have been referred to from time to time in articles published in *BACONIANA*.

There is, however, a point which has not been adverted to in any of those articles, nor in any other publication except in an article contributed by myself to the Buenos Aires Literary Supplement of *La Prensa* about ten years ago, and illustrated by photostats, and the subsequent commentaries by "Cervantists" evoked by my articles in that and another local periodical.

The title page of the Editio Princeps of *Don Quixote*, 1615, has been scrutinised intensively by collectors, bibliographers and Cervantists for about three centuries, and the various studies dealing with the paper, idiom, type, watermark, text and the plates used for the frontispieces of the two volumes, would form a considerable library. It is therefore little short of a miracle that none of these scholars and bibliophiles have noticed two diminutive figures, linked together in the printer's device, of a hooded falcon on a fist, surrounded by the (in this case very appropriate) motto "Post tenebras spero lucem." These tiny figures are concealed in the manner of find-the-farmer puzzle pictures, and the plate has to be turned slightly askew to see them properly. The figures are those of a man's profile, with a pick-devant beard, wearing a falling-band or collar, and a pig or boar draped over his head and shoulders, after the form of a Spanish cape or *hood*.

Reproduced hereunder is an enlarged portion of the plate, which shows the figures and the word "spero" of the motto—¹



To appreciate the fact that, considering the size and the medium, the profile of the man is an astonishingly good likeness of the reputed author of the work, we would refer to the well-known portrait of Miguel de Cervantes Saavedra, by Jaurequi, in the Madrid Art Galleries.

The figure of the boar which in the frontispiece forms a hood for the head of Cervantes, is also very well executed. It is well known to students of Bacon's works that he used the design of a boar stamped in gold on the front covers of all the books in his library, as his "book-plate", and that it was also incorporated in his coat of arms.

As is known to all bibliographers, frontispiece plates of the metal employed in those days, especially when subjected to such usage as in the case of *Don Quixote*, were liable to deteriorate in niceties of detail, with the consequence that they are known in many conditions. The facsimile edition I had in my library at the time I made the discovery I refer to, was that published by Messrs. Montana and Simon, book-sellers and publishers of Barcelona, Spain, and it was from the first volume of that edition that I had the copy made, which is reproduced above.

One of those who commented upon my article, a well-known local collector, stated that in two actual originals in his possession, the place of the figures was occupied by blurred lines, and he seemed to suggest that, in the Montana and Simon facsimile, either the original plate or

¹The external surround of Walter Owen's bookplate must here be ignored.

the copy had been tampered with. For my own satisfaction I wrote to Messrs. Montana and Simon, quoting my article and his; they answered with a certain justifiable indignation that his suggestion was totally unfounded, and that their original was still in their safe among other valuable first editions. I also wrote to the British Museum Library and the Public Libraries of New York and San Francisco, enclosing translations of my article and of subsequent commentaries, and also an enlarged photostat of the entire frontispiece of the first volume of Montana and Simons facsimile edition.

These libraries informed me that their original copies do not show the figures in the plate, but only some formless lines. I believe these libraries informed me also (certainly the New York Library did) that they were filing the matter I had sent them among their extensive Cervantiana for the benefit of scholars and students.

This article is not conceived or written in a spirit of controversy. My only object in writing it, and the *La Prensa* article, has been to ascertain whether these figures have been noticed before; and if so, by whom, where given publicity, and what interpretation can be given to them, other than that I suggest. That suggestion was naturally not made by me in this Spanish-speaking country, but nevertheless I detected a note of acrimony in the subsequent commentary, aroused no doubt by national feeling, and therefore I refrained from pursuing the correspondence.

One other point of interest appears worthy of mention, although it is a personal one. This is the manner in which I discovered the figures. I had been re-reading some of Shake-speare's Plays from a facsimile edition in my library for a whole evening and, after going to bed, I woke in the small hours with a line running in my head:

"Perspectives I'd (eyed) awry, distinguish *form*"

I had at the same time a strong intuition that I should apply this principle, or admonition, to the frontispiece of Cervantes, which I had also been scrutinising for the last of many times, as I had often felt that it held some secret message. I immediately arose, got out the Cervantes facsimile, turned it aslant (awry), and eyeing the perspective, "distinguished" the forms. How this may be explained I leave to students of the psychic, merely observing that at one time, when I was taking an ephemeral interest in spiritualism I found that I was what is called mediumistic, *i.e.* I could (and was until I stopped it as deleterious mentally and physically) be subject to voluntary "possession"; by which I mean that this only occurred when I "willingly" permitted it. While in that state I spoke in languages and of facts of which I had no conscious knowledge, while still retaining my "personal" consciousness and the ability to banish the invading entity, whatever or whoever it may have been. Indeed I have had many so-called "psychic" experiences of an uninvited kind, but have always considered them impartially and sanely for what they may be worth.

Finally I should like to mention that I write now from hospital, and that, as my records, cuttings, references, etc. are not immediately available, I am not in a position to give exact data in correspondence.

G.S.O.

BACON OR SHAKSPER

A GUIDE FOR BEGINNERS

By RODERICK L. EAGLE

PART ONE

THERE is always a need for fresh enquirers anxious to learn about the Shakespeare authorship problem, about Bacon's life, so far as it is revealed by his more reliable and just biographers, and to undertake research among contemporary documents, many of which remain in obscurity in such archives as those of The Public Record Office, Lambeth Palace, Cambridge University, and in the many chests of unexamined documents in private libraries. The literary-minded may take up such a study as the comparison between the thoughts, opinions, prejudices, choice of expression and use of vocabulary of Shakespeare and Bacon, by which it can become manifest that the philosophical poet and the poetical philosopher were one and the same. The beginner may not realize that he is embarking on the study of a lifetime, which never loses its fascination as new facts are frequently brought to light.

From my own experience, confirmed by others whom I have questioned, one becomes a Baconian after losing faith in the Stratford man. It was the late Sir Sidney Lee's so-called *Life of Shakespeare* which aroused my suspicion that all was not well. I could not, as Emerson said, "marry the man to his verse." No "life" of William of Stratford can be written without the constant repetition of such qualifications as "he may have," "he might have," "there is reason to believe," &c., and Sir Sidney Lee's favourite adverb "doubtless." Where such expressions occur they are really an admission that no evidence exists, and the "biographer" is inventing and guessing in order to fill in essential gaps, and make the "life" of an obscure and insignificant man appear credible to the reader. The facts of his life are so meagre, and in such wide contrast with "Shakespeare," as revealed by the works themselves, that to list them unadorned, according to records and verifiable data would cause any thinking person to look for the Shakespeare genius elsewhere.

WHAT DO THE WORKS REVEAL?

With limited space it is no easy task to select from so much just what to put before the beginner. After much consideration I submit the following:

1. He was a man of aristocratic or near aristocratic birth, whose political outlook was based on strict obedience to authority. He persistently supported degree in the State and in society.
2. His knowledge covered all that was available up to and including his period. His reading was immensely wide.
3. Like most sons of wealthy families he had, obviously, travelled in France and Italy.
4. Like Bacon he was keenly interested in gardens and the science

of horticulture. Also like Bacon, his knowledge of animate nature (birds and beasts) was mainly derived from books and not observation.

5. That he was a Cambridge University resident at some time is clear from his frequent use of various words and expressions peculiar to that University.

6. He was saturated in the law, and could not help using legal phraseology, often of a highly technical nature, in the most unlikely places and through the mouths of completely inappropriate characters.

So we might continue; but these points should provide sufficient grounds for convincing any person of intelligence and discrimination that there is, indeed, a Shakespeare problem, whatever those whose vested interests or literary reputations may force them to declare to the contrary.

We will now elaborate upon these points.

(I) THE ARISTOCRAT

The plays, poems and sonnets reveal the mind and hand of the cultured gentleman. He sets his scenes mainly in the courts of kings, dukes and princes, and gives them a language to speak which is more refined and noble than any known before or since. He knew the manners and customs of the court, and even shows himself familiar with the correct order of precedence at a coronation (*Henry VIII*). It is absurd to assume that a common player could have gained such knowledge, for actors, like their playhouses, were held in very low esteem, and did not fraternise with the nobility. It is true that the poems *Venus and Adonis* and *Lucrece* are dedicated in affectionate and familiar terms to Lord Southampton, but this is no evidence that "William Shakespeare" was identical with the player. The actor would hardly have dared to address a nobleman in such a way as "the love I dedicate to your Lordship is without end." Much of the correspondence of Lord Southampton has survived, and there is no mention of Shakespeare. Southampton was a contemporary of Francis Bacon at Gray's Inn.

Shakespeare calls the common people "rude unpolished hinds" (2 *Henry VI*). They are "the common rout" (*Comedy of Errors*); "the mutable rank-scented many" (*Coriolanus*); "the tag-rag people" (*Julius Caesar*). He frequently associates the masses with evil smells of breath and body. Yet by the rigid class division of those days, the player belonged to "the vulgar sort" (*I Henry VI*).

Bacon similarly writes of "the natural depravity, and malignant disposition of the vulgar" (*Wisdom of the Ancients*) as if they were personified in Caliban—as, indeed, they are.

Bacon also calls the common people "the vulgar sort" (*Advancement of Learning*) and "the monster with many heads" (*Conference of Pleasure*) just as Shakespeare speaks of "the beast with many heads" (*Coriolanus*). Perkin Warbeck's army in Bacon's *Henry VII* was "the rabble and scum of desperate people. . . wild beasts as it were." Shakespeare writes of "the fool multitude" (*Merchant of Venice*): but William of Stratford was born as one of that multitude in overcrowded environ-

ment somewhere in Stratford, probably in Greenhill Street, since his father purchased a house in that street the year before he married.

William was the eldest son of illiterate parents. They had eight children and this proved to be such a financial strain that John Shakspeare had to borrow money from his wife's kinsfolk. Such was the environment into which William was born and grew up! Few of the inhabitants of the town could write so much as their own names. Even of the aldermen of the town twelve out of nineteen were unable to sign their names, and Shakspeare's father was among those who made a mark for signature.

It is true that there was a small Grammar School consisting of one room over the Guildhall. It had one master. Under such conditions, and with no school books available to the pupils, there was little chance of obtaining an adequate education. The native dialect was uncouth and very limited in extent and variety.

Stratford was three days' journey from London over rough roads which in winter were practically impassable. The language he spoke would have been almost unintelligible to a Londoner. Yet we are supposed to believe that he was the author of those youthful works *Venus and Adonis*, *Love's Labour's Lost* and *The Two Gentlemen of Verona*—all polished, cultured and scholarly writings written with "the speech of the gods." Shakespeare's vocabulary has been assessed by experts at 21,000 words without counting inflected forms. Milton who, Macaulay said, "carried the idiomatic powers of the English language to its highest perfection," wrote his poems with a vocabulary of 7,000 words. About half of Shakespeare's words were coined by him from Latin, Greek, French and Italian derivations.

What a contrast is provided by Francis Bacon! He was born in 1561, and was the youngest son of Queen Elizabeth's wise and witty Lord Keeper of the Great Seal. His mother was one of the learned daughters of Sir Anthony Cooke who had been tutor to the young king Edward VI. Francis was sent with his elder brother, Anthony, to Trinity, Cambridge at the age of twelve, and both were placed in the charge of Dr. Whitgift who, when Archbishop of Canterbury, licensed *Venus and Adonis* for publication even though the poem is certainly licentious in subject and treatment. After three years of somewhat interrupted residence at Cambridge, mainly owing to poor health, he was sent by his father to France to study the language, diplomacy &c., and left in September 1577 in the company of many other young gentlemen who were in the charge of Sir Amias Paulet, the new Ambassador to France, in whose care Francis was placed. It was intended that he should stay abroad for three years, but he returned on hearing of the death of his father on 20th February, 1578-9.

What is now considered to be the earliest of the Shakespeare plays, *Love's Labour's Lost*, has its scene laid in the Court of Navarre at which Francis had resided for a time. The names of some of the characters, Biron, Longaville, Dumaine, Moth and Boyet are those of men prominent in French politics—Maréchal Biron, Longueville, Duc de Maine, Mothe and Bois. There are references to French

historical events which were not recorded in England, but which the author obtained through personal contact, or from the Chronicles of Monstrelet of which no translation existed. From the latter he found that the sum of 200,000 crowns was paid by the King of France to Charles, King of Navarre, in exchange for the Castle of Cherbourg, the County of Evreux and its dependencies. The passage that tallies with this is in II, i:—

Madam, your father here doth intimate
The payment of a hundred thousand crowns,
Being but the *one half* of an entire sum
Disbursed by my father in his wars.

A few lines further on the name of the King's father is given as Charles. The nameless Princess of France represents Marguerite de Valois, and Ferdinand, King of Navarre, the famous Henry. It is unnecessary to extend the proofs of Shakespeare's aristocratic birth and family life. It may be noted, however, that he was convinced that order and society could only be preserved by obedience to degree and authority. On this subject he wrote a magnificent essay in verse and put it into the mouth of Ulysses in *Troilus and Cressida* (I, iii).

Finally, under this heading, I would like to point out that both Bacon and Shakespeare considered foreign travel a necessary part in the education of a gentleman. Says Antonio, in sending his son Proteus to the Court of Milan:

I have considered well his loss of time,
And how he cannot be a perfect gentleman
Not being tried and tutor'd in the world.

There is no evidence that William of Stratford ever left these shores, or even got nearer to the sea than London.

(2) SHAKESPEARE'S EXTENSIVE KNOWLEDGE

Whole volumes have been written on the books with which the author of the Shakespeare Plays proves himself to have been familiar. They include a huge library of English, French, Italian, Latin and Greek works. In every branch of knowledge he possessed a surprising grasp—medicine, music, horses, history, philosophy, drama, gardening being but a few of the subjects. No wonder Hazlitt exclaimed: "The wisdom displayed in Shakespeare was equal in profoundness to the great Lord Bacon's *Novum Organum*"; and that the equally orthodox Professor David Masson a century ago wrote:

"In Shakespeare's plays we have Thought, History, Exposition, Philosophy, all within the round of the poet. It is as if into a mind poetical in form there had been poured all the matter which existed in the mind of his contemporary Bacon. The only difference between him and Bacon sometimes is that Bacon writes an Essay and calls it his own, while Shakespeare writes a similar essay and puts it into the mouth of a Ulysses or a Polonius."

(3) FOREIGN TRAVEL

I have already pointed out Shakespeare's familiarity with contemporary France and its history as we find it in *Love's Labour's Lost*. His knowledge of the language enabled him to write in French in *Henry V*, and introduce it into dialogue in other plays. He was equally familiar with northern Italy, and its language, customs, geography and people. Several of the plays are based upon *untranslated* Italian novels and comedies. *Twelfth Night* owes much to two comedies called *Gl'Inganni* and *Gl'Ingannati*. The former was by Nicolo Secchi and was printed at Florence in 1562, whilst *Gl'Ingannati* was by Curzio Gonzaga and printed at Venice in 1592. In *Gl'Inganni* the name assumed by the lady in disguise is Cesare, which Shakespeare altered slightly to Cesario.

In the poetical Induction which preceded *Gl'Ingannati*, the name Malevolti is found. This means in Italian "diseased (or sick) face." This Shakespeare changed to "Aguecheek." It also suggests the name Malvolio though it is really derived from "Malvolere" meaning ill-will. In this Italian play is also found the name Fabio, and from this is coined the name Fabian in *Twelfth Night*. *Othello* is in the *Hecatommithi* of Giraldo Cinthio, and so is the main plot of *Measure for Measure*. In Bandello's story of *Timbreo di Cardona* (1554) the plot of *Much Ado about Nothing* was found. Shakespeare's authority for *The Merchant of Venice* was Ser Giovanni's *Il Pecorone* (1558). The romantic element of *Cymbeline* comes from the ninth novel of the second day of Boccaccio's *Decameron*.

I have dealt with Shakespeare's knowledge of the geography and customs of Italy in Chapter XV of my *Shakespeare: New Views for Old*. I am confident that nobody who reads this chapter can dispute the fact that such intimate knowledge could only have been gained by personal contact in such towns as Pisa, Milan, Mantua, Padua and Venice. Read, for instance, the first act of *Othello* and ask yourself if anybody could have caught the Venetian atmosphere so perfectly, and would have known of such a local detail as to call the night watch "special officers of night." Only by that interest created by residence in Venice would Shakespeare have noted that the night-watch there was known as "Signiori di notti."

(4) SHAKESPEARE AS A NATURALIST

Shakespeare's knowledge of animate nature (birds and beasts) is often inaccurate, mainly because it was derived from sources such as Pliny, Ovid and Virgil. One would have expected the Forest of Arden in *As You Like It* to provide a picture of the Warwickshire rural scene, for here, surely, was an opportunity for a countryman to dwell upon and depict with affection and authority his own countryside. What do we find? He borrows the plot, and the setting, from Lodge's novel *Rosalynde* where the scene is Ardenne in France. All Lodge's fantastic mixture of European and tropical trees and animals is transferred to the play. Thus we have an oak and a palm tree

deer and a lioness, and a "green and gilded snake" which coils itself around the sleeping Oliver. No birds are named, and the common objects of the English countryside are missing. We cannot even gather at what season of the year the action is set in this "desert place." (The allusion to the forest as a "desert" occurs six times!).

In the pastoral scene of *The Winter's Tale*, Shakespeare again allows his fancy to get the better of reason and reality. We have, for instance, Perdita, brought up from babyhood by two illiterate rustics, talking of Dis and Proserpina, Juno and Cytherea as if she had access to Ovid's *Metamorphoses*, and the education to read it. She does not talk about sheep, but garden flowers and the science of horticulture—a subject on which Bacon wrote with authority in *Sylva Sylvarum*, and the *Essay of Gardens*. It may be noted too that Perdita's list of flowers is practically identical with those named in Bacon's *Essay*, and both lists begin with those of winter, and are arranged according to the seasons. How close the parallelisms are! We have, for instance, Perdita's "lilies of all kinds, the flower-de-luce being one," and Bacon's "flower-de-luces and lilies of all natures."

(5) CAMBRIDGE UNIVERSITY

Those who have been to a public school or university know how certain words and expressions peculiar to it are retained in the memory and sometimes slip into conversation or writing. Cambridge had, and still has, certain idioms of its own. One of these is "keep" for "dwell." An undergraduate may be asked, "where do you keep?" Shakespeare uses "keep" in this sense no less than eighteen times. An example is "Knock at his study where, they say, he keeps." (*Titus Andronicus*).

From earliest days to comparatively recent times, a candidate for a degree at Cambridge was required to maintain a syllogistic dispute in the schools, which disputation was called "the Act." If he was successful and admitted to the full privileges of a graduate he was said to "commence" in Arts or a Faculty, and the ceremony at which he was admitted was, and is, called the "Commencement." If a candidate went to a higher degree, he was said to "proceed."

Falstaff in *2 Henry IV* says, in praise of sack:

"*Learning is a mere hoard of gold till sack commences it and sets it in act and use.*"

"Commence" and "act" are also to be found in correct conjunction in the Prologue to *2 Henry IV* and in *2 Henry VI*.

In *Timon of Athens*, Lord Timon ("Lord" is, of course, a glaring anachronism) exclaims:

Hadst thou, like us from our first swath *proceeded*

The sweet *degrees* that this brief world affords, &c.

and concludes his speech:

Thy nature did *commence* in sufferance, time

Hath made thee hard in't.

Equally reminiscent of Cambridge is Lear's outburst to Regan:

'Tis not in thee to scant my sizes.

A "size" was an allowance of bread and drink to poor scholars, and to be scanted of sizes was a punishment for such undergraduates.

(6) SHAKESPEARE AS A LAWYER

Whole volumes have been written by those qualified to judge on Shakespeare's astonishing and correct use of law, and of legal terms and phraseology. The proof that he was steeped in the law is overwhelming. It shows its head from what he calls "the first heir of my invention" viz. the poem *Venus and Adonis*,¹ and is continually revealing itself in play after play, and in the Sonnets. The evidence is so vast that it is impossible to go into any detailed examination here. However, I can recommend the study of pages 37-110 of the late Sir George Greenwood's *Is there a Shakespeare Problem?* (John Lane, 1916). Sir George was a barrister of the Middle Temple and he wrote with authority. Perhaps one of the greatest authorities on law was Lord Campbell, Lord Chief Justice, who in 1859 wrote *Shakespeare's Legal Acquirements*. In his summing-up he writes:

"To Shakespeare's law, lavishly as he propounds it, there can be neither demurrer, nor bill of exceptions, nor writ of error." He observes that "there is nothing so dangerous as for one not of the craft to tamper with our freemasonry." He goes on, "Let a non-professional man, however acute, presume to talk law, or to draw illustrations from legal science in discussing other subjects, and he will very speedily fall into some laughable absurdity." Shakespeare was so saturated in law that he does fall into the absurdity of putting legal phraseology into the mouths of his characters who should be about the last to make such utterances, and it crops up in the most inappropriate dramatic moments. Romeo dies "sealing a dateless bargain to engrossing death!" Mistress Page in *The Merry Wives of Windsor* is supposed to know that the highest estate in which the devil could hold Falstaff was "fee simple with fine and recovery." Many lawyers today would have to turn to their reference books to explain that expression.

Bacon followed his father by entering Gray's Inn. For the first few years he kept to his rooms and even his friends were denied access to him. In the early 1590's however, he was busily engaged in the social life of the Inn of which he became Treasurer. In December 1594 the *Comedy of Errors* was performed there by professional players of the company to which Shaksper was attached. There is no mention of the author in the account of the revels, but allusion is made to "a certain sorcerer" who was the "chief contriver" and who caused "a stage to be erected" for the performance of the play. So great was the crush of people in the hall that the evening became known as the "night of errors." At the conclusion of the week's festivities a mock trial of the "sorcerer" was held. The charge brought against him included the following:

¹See lines 511-522 where Venus speaks in metaphor and allusion drawn upon the penalties in those days for non-payment of a 'common' money bond (as distinct from Shylock's 'single' bond).

"He had caused a stage to be built, and scaffolds to be reared to the top of the house to increase expectation. Also how he had caused divers ladies and gentlemen, and others of good condition, to be invited to our sports . . . Also that he had caused throngs and tumults, crowds and outrages to disturb our whole proceedings. And, lastly, that he had foisted a company of base and common fellows to make up our disorders with a play of Errors and Confusions; and that night had gained to us discredit, and itself a nickname of errors."

Part of the "prisoner's" defence was that "those things which they all saw and perceived sensibly to be done, and actually performed, were nothing else but *vain* illusions, fancies, dreams and enchantments" Does not the magician, Prospero, bestow a masque upon the young couple and call it "some *vanity* of mine art?" The "sorcerer's" apology is similar to what Shakespeare says through Puck in the final lines of *A Midsummer Night's Dream* reminding the audience that they:

have but slumber'd here
While these *visions* did appear.
And this weak and idle theme,
No more yielding but a *dream*.

Bacon's life between his return from France early in 1579 and until at least 1590 is very little known. He held no office and it was not until 1597, at the age of thirty-seven, that he published the first edition of his *Essays*—a little book containing only ten essays. In 1605 he published *The Advancement of Learning*—a comparatively small book of some 40,000 words.

The first forty years of his life are unaccounted for. What was he doing? The Stratfordians frequently state that Bacon's time was fully occupied! Most of the Shakespeare works were written during Bacon's idle period, and they would not have accounted for much of that time.

(*To be continued*)

FRANCIS BACON AS LAWYER

By R. J. W. GENTRY

"I hold every man a debtor to his profession."

(Preface to *The Elements of the Common Law of England*)

IT was not Francis Bacon's original intention to devote himself completely to the legal profession. In an early letter to the Earl of Essex he wrote: "I am purposed not to follow the practice of the law . . . and my reason is only because it drinketh much time which I have dedicated to better purposes." (Rawley's *Resuscitatio*). What these other purposes were need not here delay us, as the particular enquiry is Bacon's attitude to law as a whole-time study; but it is clear that necessity played a part in determining his choice of career. On the death of Sir Nicholas Bacon, Francis found himself, as a minor, under the guardianship of Lady Anne Bacon: ". . . I desier her to see to the well bringing upp of my twoo sonnes Anthonie and Frauncis that are nowe left poore orphans without a father" (from the will of Sir Nicholas Bacon, 23 Dec., 1578); he had to set himself to acquire whatever additional means were essential to maintain his social position and enable him to tread the uphill path of the courtier and diplomat.

Quite early, therefore, Bacon sought the influential voice of his uncle, Lord Burghley, on his behalf. He pleaded for the bestowal by the Queen of some position which could be fulfilled by deputy, thus assuring him of an income whilst he laboured at some other project of greater moment in his own eyes, to which he had dedicated his energies, and which he felt himself uniquely designated to carry out. On the 16th of September, 1580, he wrote to the Lord Treasurer: ". . . Although it must be confessed that the request is rare and unaccustomed, yet if it be observed how few there be which fall in with the study of the common laws, either being well left or friended, or at their own pre-election, or forsaking likely success in other studies of more delight and no less preferment, or setting hand thereunto early without waste of years; upon such survey made, it may be my case may not seem ordinary, no more than my suit, so more beseeeming unto it."

Mary Sturt explains such behaviour on the part of the young Francis with sympathetic insight and understanding: "Bacon was less well-placed than the young man in his position today. No posts were then advertised, while the disposal of offices went by favour and the words of the great at court. Thus it happened that many a disappointed suitor broke his heart waiting for the office that was ever promised and ever delayed. It is an impersonal matter to write out one's merits for a selection committee; it is another thing to urge one's claims again and again to a man one knows well. Bacon wrote to his uncle in the style of the day, but he also wrote honestly and with a certain dignity, and that honesty is shown by the constancy with

which the same sentiments are repeated in varying circumstances for years." (*Francis Bacon*).

His solicitations, however, led to nothing useful and he was constrained to apply himself to legal studies. In 1582, when he was twenty-four, he was admitted at Gray's Inn as an Utter Barrister. On the 23rd of November, 1584, he took his seat in Parliament as member for Melcombe, and so began his political career, which was to be marked, under Elizabeth, by a strange slowness of advancement. The reason for the tardiness of the Queen to make public recognition of Bacon's talents could not have been her own unawareness of them. In his early twenties he showed his confidence in himself by composing a paper entitled *Notes on the State of Christendom*. This most concise report (it covers all Europe in only thirteen pages) reveals an amazing gift for amassing pertinent facts and marshalling them for diplomatic purposes. It gives the impression of having been written by an old and cautious man, of coming from such a hand as Lord Burghley's.

It was incumbent upon the Secretary of State to collect information about foreign countries, which was furnished by many 'intelligencers' and then sifted by his expert assistants, who ultimately presented whatever was of use in a form ready for the Council table. The young Bacon had hoped to show, by his very competent report, that he would have made a valuable servant to Walsingham. But his efforts procured him no immediate promotion.

His specifically legal works begin, in 1596, with the *Elements of the Common Law of England*. This tract was designed to include: "First, a collection of some of the principal rules and maxims of the common law, with their latitude and extent; secondly, the use of the common law for the preservation of our persons, goods and good names; according to the customs of this land."

In his dedication to Queen Elizabeth of this "sheaf and cluster of fruit of the good and favourable season, which by the influence of your happy government we enjoy," Bacon declares his resolve to attempt some betterment of the situation wherein, despite "the royal policy of your Majesty" and the "censure and foresight of your Council-table and Star-Chamber, and by the gravity and integrity of your benches," the laws had become "multiplied in number and slackened in vigour and execution."

It had been an expressed wish of Elizabeth herself, in 1593, that definite provision be made for improving the operation of her laws, and Bacon associates himself with this purpose of amendment. He will seek, with her, to "reduce them to more brevity and certainty, that the great hollowness and unsafety in assurance of lands and goods may be strengthened, the snaring penalties that lie upon many subjects removed, the execution of many profitable laws revived, the judge better directed in his sentence, the counsellor better warranted in his counsel, the student eased in his reading, the contentious suitor, that seeketh but vexation, disarmed, and the honest suitor, that seeketh but to obtain his right, relieved; which purpose and intention, as it did strike me with great admiration when I heard it, so it might be ack-

nowledged to be one of the most chosen works, and of the highest merit and beneficence towards the subject, that ever entered into the mind of any king; greater than we can imagine, because the imperfections and dangers of the laws are covered under the clemency and excellent temper of your Majesty's government."

Bacon thereupon set his hand to this immense undertaking, confident that he could carry it through to a successful and effective issue. He had, as he said, by his "private labour and travail collected many of the grounds of the common law," so that, although a young man, he felt competent to strengthen and restore the foundations of a legal system that had been showing signs of instability and decay.

His attempt to accomplish so much would, he realised, be soon attributed by those envious of his powers not so much to his care for the realm and the public weal as to his ambition to shine in the eyes of his sovereign. Undoubtedly, it was an age which placed the greatest emphasis upon the adroit exhibition of brilliance. A man rose in fortune not simply by virtue of possessing talents, but by being opportunist enough to show them off to advantage before persons of high rank and influence. But, despite Bacon's need of recognition at this time, and the due of his remarkable abilities, he repudiated this lower motive of self-advertisement very strongly. "Having therefore from the beginning come to the study of the laws of this realm," he writes in the Preface, "with a mind and desire no less, if I could attain unto it, that the same laws should be the better by my industry, than that myself should be the better by the knowledge of them; I do not find that by mine own travail, without the help of authority, I can in any kind confer so profitable an addition unto that science, as by collecting the rules and grounds dispersed throughout the body of the same laws; for hereby no small light will be given in new cases, and such wherein there is no direct authority to sound into the true conceit of law, by the depth of reason, in cases wherein the authorities do square and vary, to confirm the law, and to make it received one way; and in cases wherein the law is cleared by authority, yet nevertheless, to see more profoundly into the reason of such judgments and ruled cases, and thereby to make more use of them for the decision of other cases more doubtful; so that the uncertainty of law, which is the most principal and just challenge that is made to the laws of our nation at this time, will, by this new strength laid to the foundation, somewhat the more settle and be corrected. Neither will the use hereof be only in deciding doubts, and helping soundness of judgment, but farther in gracing of argument, in correcting of unprofitable subtlety, and reducing the same to a more sound and substantial sense of law; in reclaiming vulgar errors, and generally in the amendment in some measure of the very nature and complexion of the whole law: and therefore the conclusions of reason of this kind are worthily and aptly called by a great civilian, *legum leges*, for that many *placita legum*, that is, particular and positive learnings of laws, do easily decline from a good temper of justice, if they be not rectified and governed by such rules. Now for the manner of setting down of them, I have in all

points, to the best of my understanding and foresight, applied myself not to that which might seem most for the ostentation of mine own wit or knowledge, but to that which may yield most use or profit to the students and professors of the laws."

Modestly, he further speaks of the "meanness of mine own person" when he argues the case for accepting the authorities of his own choosing, but without copious authentication. He relies upon the rules he selects establishing themselves by their own inherent reasonableness. Time will settle and authorize them if of weight; otherwise, time will reprove them. "To conclude, you have here a work without any glory of affected novelty, or of language, or of quotations and authorities, dedicated only to use, and submitted only to the censure of the learned, and chiefly of time."

This concern for the views of wise and learned colleagues is also an earnest of his humility and sense of proportion: "... Though I have thus, with as much discretion and foresight as I could, ordered this work, and as I may say, without all colours and shows, husbanded it best to profit; yet nevertheless not wholly trusting to mine own judgment: having collected three hundred (rules), I thought good, before I brought them all into form, to publish some few, that by the taste of other men's opinions in this first, I might receive either approbation in mine own course, or better advise for the altering of the other which remain: for it is great reason that that which is intended to the profit of others, should be guided by the conceits of others."

Maxims of the Law, although naturally not reading for the layman, yet contains many typical turns of Baconian eloquence, which hold interest for all who appreciate clear and forceful expression, coloured by vivid phraseology. Take Regula I (*In jure non remota sed proxima spectatur*): "It were infinite for the law to consider the causes of causes, and their impulsions one of another; therefore it contenteth itself with the immediate cause, and judgeth acts by that, without looking to any farther degree." The general principle thus being stated, the instances exemplifying its operation then follow in number. There are twenty-five of these *Rules*, each a model of lucid definition and precise application. Space will permit only one other short specimen (Regula XV): "All crimes have their conception in a corrupt intent, and have their consummation and issuing in some particular fact; which though it be not the fact at the which the intention of the malefactor levelled, yet the law giveth him no advantage of the error, if another particular ensue of as high a nature. Therefore if an im-poisoned apple be laid in a place to im-poison I.S. and I.D. cometh by chance and eateth it, this is murder in the principal that is actor, and yet the malice *in individuo* was not against I.D. So if a thief find a door open, and come in by night and rob an house, and be taken with the mainour, and breaketh a door to escape, this is burglary; yet the breaking of the door was without any felonious intent, but it is one entire act. So if a caliver be discharged with a murderous intent at I.S. and the piece break and striketh into the eye of him that dis-chargeth it, and killeth him, he is *felo de se*, and yet his intention was

not to hurt himself: for *felonia de se* and murder are *crimina parisi gradus*. For if a man persuade another to kill himself, and be present when he doth so, he is a murderer. But query, if I.S. lay im poisoned fruit for some other stranger his enemy, and his father or master come and eat it, whether this be petty treason, because it is not altogether *crimen parisi gradus*?"

The clear-cut, terse expression of the *Maxims*, the concise formulation of its general principles, came from the mind not only of a skilled jurist, but also of a fine writer. The work must have been of great value to the law student of the time. "It is true," says Sir William Holdsworth, "that a few students' books on the theory and rules of English law began to appear during the sixteenth and seventeenth centuries. But these are, for the most part, exceptions of the rule-proving sort. The most successful of them were written by men like St. Germain, Bacon, or Dodderidge, whose learning was far from being merely the learning of the common law." (*The Sources and Literature of English Law*).

The other part of this treatise, of educational as well as practical juristic value, is the *Uses of the Law*. Besides the enunciation of legal principles, there is much of historical interest in Bacon's outline of the development of executive practice; as, for example, in this little excerpt concerning the office of constable: "The ancient laws of England planted here by the Conqueror, were, that there should be officers of two sorts in all parts of this realm to preserve the peace:

1. *Constabularii pacis*
2. *Conservatores pacis*

"The office of the constable was to arrest the parties that he had seen breaking the peace, or in fury ready to break the peace, or was truly informed by others, or by their own confession, that they had freshly broken the peace; which persons he might imprison in the stocks, or in his own house, as his or their quality required, until they had become bounden with sureties to keep the peace; which obligation from henceforth was to be sealed and delivered to the constable to the use of the king; and that the constable was to send to the king's exchequer or chancery, from whence process should be awarded to levy the debt, if the peace were broken.

"But the constables could not arrest any, nor make any put in bond upon complaint of threatening only, except they had seen them breaking the peace, or had come freshly after the peace was broken. Also, these constables should keep watch about the town for the apprehension of rogues and vagabonds, and night-walkers, and eavesdroppers, scouts, and such like, and such as go armed. And they ought likewise to raise hue and cry against murderers, man-slayers, thieves, and rogues.

"Of this office of constable there were high constables, two of every hundred; petty constables, one in every village: they were in ancient time all appointed by the sheriff of the shire yearly in his court called the Sheriff's Turn, and there they received their oath. But at

this day they are appointed either in the law-day of that precinct wherein they serve, or else by the high constable in the sessions of the peace."

Bacon goes on to give an account of the institution of the King's Bench and its jurisdiction: "The Sheriff's Turn is a court very ancient, incident to his office. At the first it was erected by the Conqueror, and called the King's Bench, appointing men studied in the knowledge of the laws to execute justice, as substitutes to him, in his name, which men are to be named '*Justiciarii ad placita coram rege assignati*': one of them being *capitalis justiciarius*, called to his fellows; the rest in number as pleaseth the king: of late but three *justiciarii* holden by patent. In this court every man above twelve years of age was to take his oath of allegiance to the king; if he were bound, then his lord to answer for him. In this court the constables were appointed and sworn; breakers of the peace punished by fine and imprisonment; the parties beaten or hurt recompensed upon complaints of damages; all appeals of murder, maim, robbery, decided; contempts against the crown, public annoyances against the people, treasons and felonies, and all other matters of wrong betwixt party and party for land and goods."

The matters inquired of in leets and law-days make piquant reading: "There have been, by use and statute law, besides surveying of the pledges of freemen, and giving the oath of allegiance, and making of constables, many additions of powers and authority given to the stewards of leets and law-days, to be put in use in their courts; as for example, they may punish inn-keepers, victuallers, bakers, butchers, poulterers, fishmongers, and tradesmen of all sorts, selling with under-weights or measures, or at excessive prices, or things unwholesome, or ill made, in deceit of the people. They may punish those that do stop, straiten, or annoy the highways, or do not, according to the provision enacted, repair or amend them, or divert water-courses, or destroy fry of fish, or use engines or build pigeon-houses; except he be the lord of the manor, or parson of the church. They may also take presentment upon oath of the twelve sworn jury before them of all felonies; but they cannot try the malefactors, only they must by indenture deliver over those presentments of felony to the judges when they come their circuits into that county. All those courts before mentioned are in use, and exercised as law at this day, concerning the sheriff's law-days and leets, and the offices of high constables, petty constables, and tithing-men; howbeit, with some further additions by statute laws, laying charge upon them for taxation for poor, for soldiers and the like, and dealing without corruption, and the like."

Whilst, in this treatise on the *Use of the Law*, the learned and explicit descriptions of offices and powers of various functionaries, procedures, and customs make useful reading for the student of history, and the technical passages on property in lands and property in goods must especially interest the lawyer, yet the document as a whole has all the literary distinction of Bacon's style. A marked characteristic of his forensic oratory, at least in his early pleadings, was noted by a young lawyer of Gray's Inn, who was present at one of them. Writing

about it to Anthony Bacon, he mentions particularly "the unusual words wherewith he had spangled his speech." The surviving specimens are numerous, and easily enable one to understand Ben Jonson's impression of Bacon's eloquence: "There happened in my time one noble speaker who was full of gravity in his speaking. His language, where he could spare or pass by a jest, was nobly censorious. No man ever spoke more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered. No member of his speech but consisted of his own graces. His hearers could not look aside from him without loss. He commanded where he spoke, and had his judges angry and pleased at his devotion. No man had their affections more in his power. The fear of every man that heard him was lest he should make an end." Well known are those speeches he made as Attorney-General before the Lord High Steward and the Peers in May, 1616, against the Earl and Countess of Somerset, in the case of the Overbury poisoning; his charge *Touching Duels*; and his *Argument* in the Exchequer Chamber before the Lord Chancellor and all the judges of England in the case the Post-Nati of Scotland.

Space will permit only of snippets from these: (*Against Robert, Earl of Somerset*) "... Now for the third degree of this particular offence, which is, that it was committed upon the King's prisoner, who was out of his own defence, and merely in the king's protection, and for whom the king and state was a kind of respondent; it is a thing that aggravates the fault much. For certainly, my lord of Somerset, let me tell you this, that Sir Thomas Overbury is the first man that was murdered in the Tower of London, since the murder of the two young princes. Thus much of the offence, now of the proof. For the nature of the proofs, your lordships must consider, that impoisonment of all offences is the most secret; so secret, as that if in all cases of impoisonment you should require testimony, you were as good proclaim impunity. Who could have impeached Livia, by testimony, of the impoisoning figs upon the tree, which her husband was wont to gather with his own hands? Who could have impeached Parisatis for the poisoning of one side of the knife that she carved with, and keeping the other side clean; so that herself did eat of the same piece of meat that the lady did that she did impoison?" (*Against Duels*) "... Again, my lords, it is a miserable effect, when young men full of towardness and hope, such as the poets call *auroræ filii*, sons of morning, in whom the expectation and comfort of their friends consisteth, shall be cast away and destroyed in such a vain manner; but much more is it to be deplored when so much noble and genteel blood should be spilt upon such follies, as, if it were adventured in the field in service of the king and realm, were able to make the fortune of a day, and to change the fortune of a kingdom. So as your lordships see what a desperate evil this is; it troubleth peace, it disfurnisheth war, it bringeth calamity upon private men, peril upon the state, and contempt upon the law"; (*Case of the Post-Nati of Scotland*) "... The second statute out of which they infer, is a statute made in 32 Hen. VIII touching the policy of strangers tradesmen within this realm. For the parliament finding that they did

eat the Englishmen out of trade, and that they entertained no apprentices but of their own nation, did prohibit that they should receive any apprentice but the king's subjects. In which statute is said, that in nine several places there is to be found this context of words, 'aliens born out of the king's obedience'; which is pregnant, say they, and doth imply that there be aliens born within the king's obedience. Touching this inference, I have heard it said, '*qui haeret in litera, haeret in cortice*'; but this is not worthy the name of *cortex*, it is but *muscus corticis*, the moss of the bark. For it is evident that the statute meant to speak clearly and without equivocation, and to a common understanding. Now then there are aliens in common reputation, and aliens in precise construction of law; the statute then meaning not to comprehend Irishmen, or Jersey men, or Calais men, for explanation's sake, lest the word alien might be extended to them in a vulgar acceptance, added those further words, 'born out of the king's obedience.' Nay, what if we should say, that those words, according to the received laws of speech, are no words of difference or limitation, but of declaration or description of an alien, as if it had been said with a *videlicet*, aliens; that is, such as are born out of the king's obedience? they cannot put us from that construction. But sure I am, if the bark makes for them, the pith makes for us; for the privilege of liberty which the statute means to deny to aliens of entertaining apprentices, is denied to none born within the king's obedience, call them aliens or what you will. And therefore by their reason, a *post-natus* of Scotland shall by that statute keep what stranger apprentices he will, and so is put in the degree of an English."

Of the various other legal works of Bacon, mention can here be made of only one—*The Learned Reading . . upon the Statute of Uses*,—which he delivered before the 'Honourable Society of Gray's Inn' in 1600. A note of explanation upon such Readings may be taken from Holdsworth: "In the Middle Ages the lectures of the Readers of the Inns of Court were regarded as important sources of the law; and, as such, they were cited both in the Year Books and the Abridgements. Indeed, it is not surprising that this should have been so. The Readers were appointed from amongst the senior members of the Inns of Court and, in the days before printing, their Readings were evidently a welcome addition to the existing manuscript literature of the law. The Readings were generally, though not invariably, on some statute; and the fact that the Readings were generally on statutes was assumed in the report on the educational system of the Inns, which Thomas Denton, Nicholas Bacon, and Robert Cary made to Henry VIII in 1540." Holdsworth quotes from Roger North, who, in the seventeenth century, deplored that the Readings had fallen into decline, thus depriving lawyers and litigants of the authoritative interpretation of new statutes. North says: "It was the design of these Readers to explain to the students the constructions that were to be made upon new statutes, for clearing a way that counsel might advise safely upon them. And the method of their reading was to raise all imaginable scruples upon the design, penning, and sense of such new Acts as they chose out to read upon, and then to give a careful resolution of them . .

But now there is scarce a lawyer so hardy to advise a client to try a point upon a new statute whereof the event is at the peril of costs, and sometimes ruin of a poor man that pays for the experiment . . . Probably a single judge at the assizes would not have opposed his sentiment against the learned determination of a reader so solemnly and publicly held forth (as at these exercises in the inns of court is done), which counsel at the bar in nice questions at law are allowed to appeal to for authority." (*Lives of the Norths*, ii, 98-9).

Bacon sets forth at the very commencement of his Reading the reasons which determined his selection of this particular Statute as subject for dissertation: "I have chosen to read upon the statute of uses made 27 Hen. VIII. a law, whereupon the inheritances of this realm are tossed at this day, like a ship upon the sea, in such sort, that it is hard to say which bark will sink, and which will get to the haven; that is to say, what assurances will stand good, and what will not. Neither is this any lack or default in the pilots, the grave and learned judges: but the tides and currents of received errors, and unwarranted and abusive experience, have been so strong, as they were not able to keep a right course according to the law . . ."

His characteristic method of approach to a problem of analysis and definition is exemplified in his examination of what a "use" is: "The nature of an use is best discovered by considering what it is not, and then what it is; for it is the nature of all human science and knowledge to proceed most safely, by negatives and exclusives, to what is affirmative and inclusive." This he proceeds to follow out, and arrives at a definition which accords with Plowden, 352: "An use is a trust reposed by any person in the terre-tenant, that he may suffer him to take the profits, and that he will perform his intent."

An incidental reflexion upon the experience and practice of uses affords Bacon an opportunity to make a witty castigation of the erroneous translation of a Latin legal phrase: "... I cannot find in any evidence before king R.II. his time, the clause 'ad opus et usum,' and the very Latin of it savoureth of that time: for in ancient time, about Edw. I. his time, and before, when lawyers were in part civilians, the Latin phrase was much purer, as you may see by Bracton's writing, and by ancient patents and deeds, and chiefly by the register of writs, which is good Latin; wherein this phrase, 'ad opus et usum,' and the words 'ad opus,' is a barbarous phrase, and like enough to be the penning of some chaplain that was not much past his grammar, where he had found 'opus et usus' coupled together, and that they govern an ablative case; as they do indeed since this statute, for they take away the land and put them into a conveyance."

An especial service which Bacon performed for our English legal procedure was to point out the manner and style which should be brought to the making of law reports. In the *De Augmentis*, Bk. viii, c.3, Aph. 74, he says: "Let this be the method of taking down judgments, and committing them to writing. Record the cases precisely, the judgments themselves word for word; add the reasons which the judges allege for their judgments; do not mix up the authority of cases

brought forward as examples with the principal case; and omit the perorations of counsel, unless they contain something very remarkable." These improvements desiderated by Bacon, and the reports of Sir Edward Coke, no doubt raised the general level of law reporting in the latter half of the seventeenth century. (Incidentally, although Sir James Stephen has spoken of Lord Chief Justice Coke as "one of the most confused, pedantic, and inaccurate of men", Bacon generously praises this testy and unfriendly rival of his by stating: "Had it not been for Sir Edward Coke's reports, the law by this time had almost been like a ship without ballast.")

In his later years, Bacon made an offer to King James to draw up a digest of the laws of England, a heavy task for the ablest man, and especially for one as busy, and in the state of ill health, as Bacon then happened to be. This was not the first of such, for when Attorney-General he had made a *Proposition to his Majesty . . . touching the Compiling and Amendment of the Laws*.

But regarding the *Digest* we have merely the published offer, pathetic in view of its having been made in the circumstances immediately subsequent to his unjust fall. There is much in it that moves one to a deep sympathy with the broken man, in age and sickness drawing to himself all his failing energies for a last supreme effort of dutifulness and service. "Most Excellent Sovereign," he writes, "Among the degrees and acts of sovereign, or rather heroical honour, the first or second is the person and merit of a lawgiver. Princes that govern well are fathers of the people: but if a father breed his son well, or allow him well while he liveth, but leave him nothing at his death, whereby both he and his children, and his children's children may be better, surely the care and piety of a father is not in him complete. So kings, if they make a portion of an age happy by their good government, yet if they do not make testaments, as God Almighty doth, whereby a perpetuity of good may descend to their country, they are but mortal and transitory benefactors. Domitian, a few days before he died, dreamed that a golden head did rise upon the nape of his neck; which was truly performed in the golden age that followed his times for five successions. But kings, by giving their subjects good laws, may, if they will, in their own time, join and graft this golden head upon their own necks after their deaths. Nay, they may make Nabuchodonozor's image of monarchy golden from head to foot. And if any of the meaner sort of politics, that are sighted only to see the worst of things, think that laws are but cobwebs, and that good princes will do well without them, and bad will not stand much upon them; the discourse is neither good nor wise. For certain it is, that good laws are some bridle to bad princes, and as a very wall about government. And if tyrants sometimes make a breach into them, yet, they mollify even tyranny itself, as Solon's laws did the tyranny of Pisistratus: and then commonly they get up again, upon the first advantage of better times. Other reasons to perpetuate the memory and merits of sovereign princes are inferior to this."

Later occurs this noble appraisal of our legal system: "Now for

the laws of England, if I shall speak my opinion of them without partiality either to my profession or country, for the matter and nature of them, I hold them wise, just, and moderate laws; they give to God, they give to Caesar, they give to the subject, what appertaineth. It is true they are as mixt as our language, compounded of British, Roman, Saxon, Danish, Norman customs: and surely as our language is thereby so much the richer, so our laws are likewise by that mixture the more complete."

Alas, this cherished ideal of leaving an important branch of high administration improved and consolidated by his labours was not to be brought to fruition through the pusillanimity of King James. A great deal had, nevertheless, already been achieved by his great Lord Chancellor. Holdsworth remarks, "Francis Bacon . . . as one might expect, left a very considerable mark on the history of equity." The same expert in this department of learning also says, in another work (*Essays in Law and History*), "Bacon, with the possible exception of Maitland and Pollock, is the most literary of our lawyers. As we might expect, his literary genius is apparent even in his arguments on dry points of law; and his other legal works are often illumined by striking phrases and apposite illustrations."

This is true, as any lay reader may easily verify for himself by venturing into some of the Law Tracts of Francis Bacon. As in his writing on science and philosophy, so in his writing on law he wields a vivid and incisive pen, and matters of the utmost interest and importance to all men are presented in homely yet noble prose, a delight to read and ever a fountain of knowledge and wisdom.

Errata

We regret two obvious misprints which appeared on page 84 of the August BACONIANA. In the first line, 1716 should have read 1616, for the date of publication of Ben Johnson's Epigrams; and lower down 1498 should have read 1598 for the first quarto of *Every Man out of his Humour*.

FRANCIS BACON

By M. A. WITNEY

PART I

THE average person invests the Elizabethan Age with the glamour of romance. He thinks of Drake and Raleigh and Shakespeare, the "Mermaid Tavern," and all the picturesqueness of half-timbered gabled houses; or the winding leafy lanes and the maypoles on village greens where simple swains lived with their blushing sweethearts. He fondly imagines that this was the England which flung back the Spanish Armada: thanks to the Elizabethan sea-dogs who played bowls at Plymouth Hoe almost within sight of the enemy.

This picture is only partially true. As a matter of fact, the England of Elizabeth and James was by no means carefree nor so happy to live in, for it was only slowly emerging from the Dark Ages. During a thousand years the Holy Catholic Church had been supreme over Europe, and the Pope did not allow any searcher for truth to stray outside the narrow confines of orthodox dogmas. University scholars debated such barren subjects as "Could God, being omnipotent, make two parallel lines meet?" or "Could God make ten devils dance on the point of a needle at the same time?" In 1572, when Francis Bacon was eleven years old, the world was shocked by the butchery on St. Bartholomew's Eve. Copernicus, who announced that the Sun was the centre of the universe, died just in time to escape the clutches of the Inquisition, and Bruno was burned for espousing the heresy of Copernicus. Even the Reformation did little to aid Free Thought. Luther called Copernicus, "This fool who wishes to reverse the entire system of astronomy."

King Henry VIII had taken up the Pope's cause against Luther and been rewarded by the title of Defender of the Faith, which English monarchs still bear. But when the Pope refused to sanction Henry's divorce from Queen Kathrine, the King broke with Rome, set up the English Church with himself as head, and married Anne Boleyn. At the accession of Elizabeth in 1558, churchmen quarrelled with Puritans and both with the Papists—who had been patronised in the preceding short reign of "Bloody Queen Mary." And anyone who had enough money to purchase priestly "pardons", could buy indulgences for crimes and vices on a fixed tariff; poisoning at eleven golden ducats, perjury at seven, and murder at a mere one ducat.

On to this historical scene of corrupt and wicked methods, clashing religious forces, and appalling general ignorance, there stepped one of the men of destiny, by whom God chooses to work out His great plans for the good of humanity.

Francis Bacon, the "glory of his age and nation", was born in York House or York Place in The Strand in the year of our Lord 1560—

according to Dr. Rawley, his first biographer, who had been his chaplain and confidant for many years. The words "born in York House or York Place" gave a hint to anybody aware that York House was the house of Sir Nicholas Bacon, Lord Keeper of the Great Seal, while York Place was the palace of Queen Elizabeth. The birth was shrouded in mystery. He was either the son of Lady Bacon or the son of the "virgin Queen."

The authentic historian J. R. Green writes of Elizabeth: "A falsehood was to her simply an intellectual means of meeting a difficulty"; and he adds, "Nothing is more revolting in the Queen than her shameless mendacity. It was an age of political lying, but in the recklessness of her lies, Elizabeth stood without a peer." Green concludes, "To England, during her reign of half a century, she was a virgin and Protestant Queen, and her immorality, her want of religious enthusiasm, failed to blur the brightness of the national idea. She had at any rate the satisfaction of averting war and conspiracies by love-sonnets and romantic interviews, or the gaining of a year of tranquillity by the spinning out of a flirtation."

This discovery startled me, and I hope you will not blame me, if I submit to you the evidence of Francis Bacon's royal descent which became so momentous to himself and to the world.

When her mother, Anne Boleyn, was put to death, Elizabeth was three years of age, a child of the fairest promise. At six her precocious industry was noted. At twelve she was admired for her knowledge of languages, arts and sciences, perfected under the learned Roger Ascham. On the death of her brother, the Protestant King Edward, her elder sister Mary came to the throne and proceeded to restore the Roman Catholic faith. She stamped out the attempt to make Lady Jane Grey the Queen. Lady Jane Grey was beheaded, so was her husband, Lord Guilford Dudley. His brother Lord Robert Dudley was also sent to the Tower. Since there was the danger of Elizabeth's becoming the centre of Protestant plots, she was likewise imprisoned there.

Elizabeth requested her sister that "she might have her head cut off with a sword as in France, and not with an axe after the present fashion." She met her destiny in the person of Lord Robert Dudley who was daily expecting the same fate. Elizabeth and Robert were both twenty years of age, but Robert was already married unhappily. Robert was handsome, soldierly, intellectual, in fact just the type of young man to appeal to a maiden like Elizabeth, sad, lonely, loveless, forlorn, and friendless. Thus what might have been expected actually happened.

This was the beginning of the Queen's secret, over which she drew a veil throughout her subsequent life. When she inherited the throne, her first act was to send for her Tower lover, create him Earl of Leicester, and lodge him in the palace as Master of the Horse. As his wife was still alive, Elizabeth feared that if she were to have a bastard son there would be a Roman Catholic reaction in favour of Mary of Scotland. Presently Robert's wife was found mysteriously dead at the

bottom of the staircase in the house where she was kept under guard. After that Robert and Elizabeth were privately married, Sir Nicholas and Lady Bacon being witnesses. A few months later a boy was born and taken charge of by Lady Bacon, who was the Queen's Head Lady in Waiting, and whose house stood next to the Royal palace. Correspondence shows that the birth was known to Lord Burleigh, the Secretary of State. The English and foreign courts were full of rumours, but nothing could be proven. Six years later was born a second son who became Robert Earl of Essex, having been adopted by Lady Essex the Queen's cousin and Chief Lady of the Bedchamber.

Why did Elizabeth not acknowledge Leicester as her Consort? Her impetuous Tudor pride would not let her stoop to hand over the helm of the Kingdom to any partner. She believed she could save England better than anyone else, and what her father had done, she could do. She obtained an Act of Parliament giving her power to name her successor; yet she hesitated to name one of her sons and continued posing as the Virgin Queen.

Without this explanation no one can understand the lives of the Great Queen, of Francis Bacon and the Earl of Essex, and the tragedies which later overtook her and her two sons.

Francis, in blissful ignorance of his real identity, was reared at York House, and also at Gorhambury, near St. Albans, the country seat of Sir Nicholas and Lady Bacon. Sir Nicholas was not only a learned lawyer, but also a sound and witty scholar. Lady Bacon, known for her translations from the Latin and Italian, brought up her children in the principles of Christian living. In this cultured and God-fearing home Francis moved among the leaders of the New Learning. He became aware of the joy of writing and the thrill of anonymous authorship. One book Sir Nicholas had written gave such offence to the Queen that she withdrew her favours from him for a time.¹ No doubt the boy was warned of this danger, a lesson not to be lost on the quick mind of Francis. It taught him to follow his parents' example by hiding in anonymity or behind the personality of some man who was paid for the use of his name. Moreover, he would quite early understand the need for private codes and cipher messages as commonly used when anything written had to be kept secret from plotters and spies.

Elizabeth kept a watchful eye over her young offspring. Her old tutor Sir Roger Ascham was commissioned to write his celebrated *Outline of the Education of young Noblemen*. Francis lived at the very hub of the national activity. As a growing boy his ears may have caught the hushed whispers of State Secrets between statesmen, soldiers and sailors who were preparing to repel the onslaught of mighty Spain. Before his young eyes there passed constantly a galaxy of nobles, ambassadors, and the pomp of the royal Court. When he was nine years old, the conferences determining the complicity of Mary Queen of Scots were held at Sir Nicholas Bacon's house. The barge taking the Duke of Norfolk to be executed at the Tower

¹ cf. *Francis Bacon's Personal Life Story* by Alfred Dodd, p. 52.

passed the garden stairs of York House, with the headsman's axe turned towards the Duke. Think what these vivid impressions would mean to the imagination of "the most exquisitely constructed brain ever created", as Macaulay said of Bacon.

At the town house the boy saw at first-hand, history in the making. No less potent was the influence of his father's country seat at Gorbamby, which is regarded as the cradle of Freemasonry in England. There on the walls of the banqueting house in the orchard were depicted the Seven Liberal Arts and Sciences which Masons always recite in their Lodges. Francis' pet name was "Baby Solomon", and afterwards he was known as a "Solomon" in a specific Masonic-Rosicrucian sense as the creator of the Rosicrucian and Masonic secret fraternities that arose in his lifetime. The house was actually called "The Temple." Another factor in the moulding of his genius was the surroundings of "The Temple," built in the "Garden of England" and within easy distance of "Theobalds", the house of Lord Burleigh, who was Lady Bacon's brother and the Queen's Secretary of State. Visitors extolled the magnificence of "Theobalds," its paintings of the most remarkable towns in Christendom and its ceilings with signs of the Zodiac, even furnished with mechanism to give motion to the Sun. It was at his "Uncle" Burleigh's house that Francis saw the representation of the Starry Firmament which afterwards became the proper covering of a Freemason's Lodge.

The Queen paid frequent visits to these homes where she could enjoy her motherly relaxation with the growing boy and supervise his education. At Theobalds she was entertained with plays and masques performed by the servants of the Earl of Leicester. The head of Leicester's actors was James Burbage, the man so intimately connected in later years with the staging of the Shakespeare plays. It may be surmised that the precocious boy made friends with the troupe, for he would never be content unless he knew what was going on "behind the scenes."

He had the finest tutors in Latin, Greek, French and Italian, and in music and fencing, and was able to read and write Latin when a little boy. He stole away from his playmates to hunt for the cause of an echo which he had observed. When a wandering juggler did an act of thought-reading, Francis at once tried to ascertain whether telepathy was possible or whether it was merely a trick. In after-years he wrote on occult matters from personal experimental knowledge.

His memory was a wonder. In his twelfth year his industry was above the capacity of his contemporaries and his mind beyond their reach. It was therefore decided to send him to Trinity College, Cambridge. What he expected to find there is recorded in his later treatise on *The Advancement of Learning*. "The excellent liquor of knowledge", he wrote, "whether it descends from Divine inspiration or springs from human sense, would vanish into oblivion, if it were not preserved in books and places appointed as Universities, much like the stations which Virgil prescribes for the hiving of bees."

At Cambridge he was speedily disillusioned of his dreams. "I found myself," he wrote, "amidst men of sharp wits, with abundance of leisure, shut up in the cells of a few authors, as their persons were shut up in College; and who, knowing little either of nature or time, do spin cobwebs of learning of no substance or profit." Some of the barren subjects of University debates have already been mentioned earlier on this evening.

The utter futility of these mental exercises caused such a disgust in the young idealist that it led him to search for truth by a different path. He contemplated Man's relationship to God and to all mankind bound together in Love. He sought to understand Nature by observation and experiment. He aimed at practical benefits in men's lives, better homes, healthier bodies, nobler minds. "Ignorance is the curse of God", he said, "and knowledge the wing wherewith we fly to heaven."

That, in a nutshell, is the groundwork of the philosophy which he established and bequeathed to posterity. The task came to him as a youth in a flash of inspiration. He toiled at it through fair days and foul. Hamlet's words were wrung out of the depth of his own soul: "There is something rotten in the State . . . Oh, cursed sprite that ever I was born to set it right." His opinions were so far in advance of and opposed to those of the Church and State of his time that he had to keep in mind his foster-father's warning to "Use the cloak of anonymity to speak the language of thy heart, lest it break."

After three years at the University he returned to Gorhambury and spent there a happy nine months with his relatives. Elizabeth visited them and was entertained with plays and pageants which are recalled in *The Midsummer Night's Dream* and other Shakespeare plays.

He had been entered at Gray's Inn for legal studies to follow the profession of Sir Nicholas Bacon. But these studies were interrupted by a bolt from the blue. The Queen decided to send him post-haste to France so as to get him out of the way. The reason for this sudden action has come to light from a recently decoded manuscript in the British Museum.² It appears that busybodies at the Royal Court were intrigued as to the identity of the gallant youth who was on such terms of familiarity with the Queen. Some whispered that he was not Sir Nicholas' son, and that the contour of his face strongly resembled the Queen's. The rumours originated with Lord Burleigh's son, the stunted hunchback Robert Cecil, who was jealous of his cousin's handsome figure and brilliant intellect. He had heard of Francis Bacon's parentage as a state secret from his father Burleigh. While a young Lady in Waiting was repeating to companions Cecil's malevolent whispers that Francis was the Queen's bastard by Leicester, Elizabeth overheard the laughter from an adjoining room, and dragged from the young maid the reason for their merriment. By chance Francis entered the room as the Queen was giving the girl a savage beating. He dared to intervene, was told of the scurrilous chatter, and the truth slipped from the Queen's lips: "Because you have taken sides against your

2 cf. *Francis Bacon's Personal Life Story*, by Alfred Dodd, p. 81.

mother to champion this wench," she screamed, "I bar you from the Succession."⁸

In an agony of shame and distress he rushed home to Lady Bacon, the woman he had always known as his mother. He learned from her that she and Sir Nicholas were his foster-parents, that the Queen and the Earl of Leicester had been privately married about four months before Francis was born, that he had a brother some years younger, and that she and Sir Nicholas had been sworn to secrecy.

Then he departed to France. In the years of his travels abroad he matured into a great leader and reformer and citizen of the world.

We have now traced the story of only one third of his life. When we come to consider the remaining two thirds, we shall see that present-day attainments in Science and in Freedom of Thought have sprung from seeds sown by Francis Bacon long ago.

For further reference you may consult Alfred Dodd's books on Bacon, from which much of my information was drawn.

8 cf. Mrs. Gallup.

To the Editor of BACONIANA

Dear Sir,

THE VOCABULARY OF THE BI-LITERAL CIPHER STORY

In an editorial note to the list of some words used by Mrs. Gallup not traced by the editors of the New English Dictionary to Bacon's period, the word "thrill" is quoted from two of the Shakespeare plays. The date of 1680 given by the N.E.D. is for the word used as a *noun*. The first use of "thrill" as a verb is given as 1593, and it is only as a verb that it was used in those times. Mrs. Gallup uses the word as a noun.

Though the noun "meander" was used, the verb was not coined from it until 1652, so far as is known. Mrs. Gallup has "meandering" in her cipher story from "Henry V" (1608 quarto). "Shadowy" should not have appeared in my list. In my notes I had "shadowy" for the meaning of "umbratike" used first in 1677. By a typing error "shadowy" was shown as a separate word also belonging to 1677 coinage.

In testing the vocabulary used in the bi-literal cipher stories it is not merely a question of the words used but the sense applied to them. Some words like "secure" and "presently" are used nowadays in the reverse meanings to what they originally carried.

Yours faithfully,
R. L. EAGLE

27, Avenue Road,
Falmouth.

GIFTS FROM ORTHODOXY

By ARDEN

PART I. THE JUSTICE FROM THE SEVEN AGES OF MAN

IN orthodox writings on Shakespeare's works there is a curious duality which can be of great comfort to Baconians. On the one hand we have the "disintegrators" who apportion out the plays to other playwrights, on the other we have works of constructive criticism based on the assumption of one integral authorship.

In this second class of writings, the Baconian can often find much of interest and value, because the inference of a single authorship often points more to Francis Bacon than it can ever do to the Stratford man.

A good example can be found in a work entitled "Shakespeare Revealed" by Leonard Dobbes (Skeffington and Son) published about 1945. Mr. Dobbes shows a refreshing turn of mind largely free from the dead weight of orthodox opinion.

It is true that he dismisses the Bacon theory in three lines, but we must understand that he had to pay lip-service and tribute to the Stratford idol.

The particular detail to which I wish to draw attention is to be found in Chapter II, under the heading: "The Seven Ages."

Dobbes argues that the source of the speech in *As You Like It* is to be found in Plato's *Axiochus* and the relevant passage is this:

I will tell you all I can remember. (This is Socrates speaking of the doctrines of Prodicus to the dying Axiochus, father of Clinias). For what part of life, said he, is free from pain? Does not the infant cry at its first birth, beginning to live from pain? Nor is it deficient in any suffering, but is affected either by the want of something, or excessive heat . . . And when it reaches the *seventh* year, after having gone through many troubles, there are boy leaders, and teachers of grammar, and drilling masters tyrannizing over him. And as he grows bigger there is a still larger number of despots who teach him correctness in composition, and geometry, and military tactics . . . And when he is forced from them, cares straightaway come upon him in secret and considerations as to what road of life he is to tread. And (compared with the after difficulties) the first appear childish, and terrors in truth of infants, for there are campaigns, and wounds, and continuous contests. And then old age stealthily and unconsciously comes on, to which flow together all that is on the verge of death and hard to be remedied. And should a person not pay, as a debt, his life rather quickly, Nature, like an usurer, stands near and as a pledge takes from one his eyesight, and from another his hearing and frequently both; and should they still delay, she brings on a

paralysis (or) a mutilation (or) a distortion of the limbs; while they who on the threshold of old age are still vigorous in mind, become twice children through grown old." *Axiochus, Chapters 7 and 8.*

For comparison let us have the speech by Jacques from *As You Like It*. Act II, Scene VII. (1623 Folio) .

All the world's a stage,
And all the men and women, meerly Players:
They haue their *Exits* and their Entrances,
And one man in his time plays many parts,
His Acts being seven ages. At first the Infant,
Mewling, and puking in the Nurses armes:
Then, the whining Schoole-boy with his Satchell
And shining morning face, creeping like snaile
Vnwillingly to schoole. And then the Louer,
Sighing like Furnace, with a wofull ballad
Made to his Mistresse eye-brow. Then, a Soldier,
Full of strange oaths, and bearded like the Pard,
Ielous in honor, sodaine, and quicke in quarrell,
Seeking the bubble Reputation
Euen in the Canons mouth: *And then, the Iustice,*
In faire round belly, with good Capon lin'd,
With eyes seuere, and beard of formall cut,
Full of wise sawes, and modern instances,
And so he playes his part. The sixt age shifts
Into the leane and slipper'd Pantalooone,
With spectacles in nose, and pouch on side,
His youthful hose well sau'd, a world too wide,
For his shrunke shanke, and his bigge manly voice,
Turning again toward childish trebble pipes,
And whistles in his sound. Last Scene of all,
That ends this strange euentfull historie,
In second childishnesse, and meere obliuion.
Sans teeth, sans eyes, sans taste, sans euery thing.

The italics in each passage are mine except the word "*Exits*" above. Now let us compare the "Seven Ages" with their parallels from the *Axiochus*.

Shakespeare

1. The Infant.
2. The Schoolboy.
3. The Lover.
4. The Soldier.
5. The Justice.
6. The Pantaloon.
7. Second Childhood.

Plato

- .. 1. "Does not the infant . . ."
- .. 2. " . . . boy leaders and teachers . . ."
- .. 3. " . . . cares straightway come upon him
in secret . . ."
- .. 4. " . . . despots who teach him . . military
tactics . . campaigns, and wounds . ."
- .. 5.
- .. 6. " . . . the threshold of old age. . ."
- .. 7. " . . . become twice children through
grown old."

Now Dobbes makes the same quotation for The Lover as I show above and for the obvious gap in the parallels he has this to say: "To anyone familiar with Jacques' speech 'all the world's a stage'—and who is not?—it is scarcely necessary to point out that we have "here, almost in Shakespeare's words, six of the seven stages referred "to by the philosopher in Arden. One stage, however, is totally "missing, namely that of——"

. . . the Justice
*In fair round belly, with good capon lined,
 With eyes severe, and beard of formal cut,
 Full of wise saws and modern instances:
 And so he plays his part.*

This, I think is fair comment and if we take the final line: "*Sans teeth, sans eyes, sans taste, sans everything,*"—we see an echo of the final sentence from Plato's passage: "*Nature . . as a pledge, takes from one his eyesight, and from another his hearing . . .*"

The crux of the matter is the inclusion of the "Justice" in the Seven Ages. Dobbes writes: "Shakespeare evidently felt it necessary to fill the gap . . ." Precisely.

Why did Shakespeare *increase* the six ages of man from the *Axiochus* to the Seven Ages of Man in *As You Like It*?

I suggest that the Author of the play either incorrectly recalled the classical reference or saw the opportunity to include an age not mentioned by Plato namely "The Justice."

Would Bacon have thought of a man's life as a series of philosophical "*acts being seven ages*"? Would Bacon have thought of the world as a "stage"? Did Bacon think of people and persons as "*players*" having "*their exits and entrances*"?

To put the questions thus is to answer them, for Bacon wrote: "*In this theatre of man's life it is reserved only for God and Angels to be lookers on.*"—*Advancement of Learning*, Bk. II, XX, 8. And again (out of a number of such instances)—"*Where a man cannot fitly play his own part if he hath not a friend, he may quit the stage*"—*Essay: Of Friendship*. And again: "*All would be but a play upon the Stage, if Justice went not on the right course.*" (Letter to Buckingham.)

The next question is: did Bacon ever use a series of acts, scenes or ages, to fill out his theme? Note this from the last paragraph of his *Essay: Of Vicissitude of Things*.

"In the youth of a state, arms do flourish; in the *middle age* of a state, *learning*: and then both of them together for a time; in the *declining age* of a state, mechanical arts and merchandise. Learning hath *his infancy*, when it is but beginning and almost *childish*: then *his youth*, when it is luxuriant and juvenile: then *his strength of years*, when it is solid and reduced: and lastly, *his old age*, when it *waxeth dry and exhaust*. But it is not good to look too long upon these *turning wheel*s of *vicissitude*, lest we become giddy. As for the philology of them, that is but a circle of tales, and therefore not fit for this writing."

Who, then, was more likely to have studied his *Axiochus*? Dobbes tells us that the work was very popular during the sixteenth century and that it was first translated *from the original* by Edmund Spenser in 1594. This was not known until 1934 when a Mr. Padelford unearthed a copy of the *Axiochus*. There is something mysterious about this only copy. Padelford says: "In England it was seemingly used "as a school text, for the particular copy of Peronius from which I "have worked shows the Greek heavily larded with cribs, and one of "the margins is decorated with that type of aimless drawings which "a tired schoolboy employs to relieve the ennui of a weary task." It might be argued of the Orthodox that Shakspeare studied French and Greek (the only versions) but it can hardly be gainsaid that Bacon would be more likely to use the *Axiochus* than the Stratford man. All the evidence is that way for the clear sighted.

"ARDEN."

CORRESPONDENCE

Letters to the Editor of the *Daily Telegraph*
Sir,

SHAKESPEARE ERRORS

Surely Miss Margaret King is very mistaken to regard errors of fact or chronology in the plays as proof that Shakespeare wrote them. Shakespeare employed anachronisms in his plays for various reasons, but I doubt whether ignorance was one of them. To him they did not matter; he realised that what was dramatically effective need not be factually exact.

And if Miss King wishes to accuse Shakespeare of ignorance when he makes Antony play billiards, or the morn walk over high hills in Denmark, then she must similarly accuse Mr. T. S. Eliot when he introduces a pantomime cat and a Catherine wheel into 12th century Canterbury.

Christ Church, Oxford.

Yours faithfully,
GORDON W. DENNIS

Sir,
I have not been able to discover any evidence that Shaxper, the actor, although presumably a brilliant scholar, and according to Mr. Ivor Brown steeped in Ovid, attended a school at Stratford, as his name does not appear in the school lists. Perhaps Dr. Marie Stopes could give me the authority for the statement that Stratford was one of the best schools in our country then.

As regards Bohemia having a sea coast, my historical atlas shows the kingdom of Bohemia, from 1547 to 1648, stretching down to the Adriatic and including Trieste.

Mayfield.
Yours &c.,
MAJ.-GEN. C. G. FULLER

To the Editor of THE DAILY TELEGRAPH
Sir,

SHAKESPEARE'S FACE

The portrait you have reproduced of an unidentified man who is said to "resemble closely" Martin Droeshout's engraving of Shakespeare, which has been found in Corpus Christi College, Cambridge, is obviously an amateur effort based on the engraving in the Shakespeare Folio, 1623.

There have been many such, the most popular being the Felton and the Chandos. But the fact remains that there is no accepted authentic portrait of Shakespeare. Sir Sidney Lee in his "Life," told us that upwards of sixty pretended portraits had been offered for sale to the National Portrait Gallery since its foundation in 1856, and that not one was proved to possess the remotest claim to authenticity.

As to the merits of the portrait in the Shakespeare Folio, the engraver of it, Droeshout, was a young man of 22 when the Folio was published and thus 15 years old when Shakespeare died. But Gainsborough said of it that "a stupider face I never beheld. It is impossible that such a mind and ray of heaven could shine with such a face and pair of eyes as that picture has."

Anyone interested to know the origin of the Droeshout engraving should turn to "The Droeshout Portrait", by William Stone Booth (Boston 1911). Mr. Booth shows how he applied to the portrait the Bertillon system of measurement, and found the result to be exactly the same as when applied to the accepted portrait of another certain great personage.

This accuracy was demonstrated by the overlaying of no less than twenty-seven sections of the two faces, with perfect coincidence, and without materially affecting the expression.

Wimbledon, S.W.19.
Yours faithfully,
T. WRIGHT

Letter to the Editor *The Daily Telegraph and Morning Post* (unpublished)

Sir,

CLASSICAL STUDIES

Mr. B. Finn thinks that it is misleading to suggest that Shakespeare owed much to the classics. Most Latin and Greek scholars disagree, and books written by them have proved how great was Shakespeare's indebtedness. Most of the 10,000 new words which he added to our language were derived from Latin and Greek, and he used them with their correct classical meanings.

Ben Jonson did not say that Shakespeare had "small Latin and less Greek." Mr. Finn has torn those five words from their context. What Jonson wrote was:

And though thou hadst small Latin and less Greek,
From thence to honour thee I would not seek
For names, but call forth thund'ring Aeschylus
Euripides, and Sophocles to us,
Pacuvius, Accius, him of Cordova dead &c.

He goes on to say:

Leave thee alone for the comparison
Of all that insolent Greece, or haughty Rome
Sent forth, or since did from their ashes come.

The correct interpretation of the first line is undoubtedly "even were it the case that thou hadst small Latin and less Greek." "Though" followed by the conditional "would" or "should" was often used to mean "even if." An example is Hamlet's:

"I'll follow thee, *though* Hell itself *should* gape."

Yours faithfully,

27, Avenue Road,
Falmouth, Cornwall.

R. L. EAGLE

To the Editor of *BACONIANA*

Sir,

PAGE 136, THE FOLIO TEXT

We are much indebted to Mr. R. L. Eagle for his article *Shakespeare and Vives*. (*BACONIANA* No. 145, March 1953) wherein he demonstrates the allusion to the work *Linguae Latinae Exercitatio* by Juan Luis Vives, in the scene on page 136 Folio Text, *Love's Labour's Lost* where we find a play on the letters "a,e,I,o,u,"

The allusion is confined to the lines beginning on the 33rd and those that follow. The earlier lines quoted in Mr. Eagle's article contain the well-known cryptograph: "What is Ab speld backwards with the horn on his head?" (Folio spelling). The answer comes in the 33rd line:

Moth. Ba most seely Sheepe, with a horne, you heare his learning.

Unfortunately, the text quoted by Mr. Eagle is the modern amendment and this seriously interferes with the further decipherment of the letters "a,e,I,o,u".

Both the Quarto and Folio texts give:

Pag. The last of the five Vowels if You repeat them, or the fifth if I.

Peda. I will repeate them: a e I.

Pag. The Sheepe, the other two concludes it o u.

Here it will be noted that the modern texts give: "The third of the five vowels . . ." and this makes nonsense of the play on the letter "U" which is hinted at by the capitalised "You."

The decipherment is as follows:

1. Page 136 = BACON × SHAKESPEARE = 33 + 103 = 136.
(Sonnet 136 is also cryptographic.)
2. Ab speld backwards, with a horn on his head.
= Ba, with a horn added = 33rd line = BACON.
= Ba plus "con". (A well-known contraction).
= Bacon.
3. The *Pedant* emphasizes the decipherment by his "Quis, quis (Who, who) thou Consonant?" The word has the capital letter "C" in both texts.

4. A further decipherment is found in *Bacon is Shakespeare* by Sir Edward Durning Lawrence, page 104:
 Ba most seely Sheepe, with a horne . . .
 =Ba . . . plus "cornu" ("with a horn" in Latin).
 =Ba-corn-u:

and the line may now read:

5. Page Bacorn u (you) most seely Sheepe . . .
 Here the Pedant's questioning "Quis quis, thou Consonant?" performs its double purpose in referring to the "CON" and the intrusive consonant letter "R" in "Bacornu".
6. But we are still not certain "who" or which "Bacon" and the decipherment of the letters "a,e,i,o,u," completes the name. Using a table of letters found in a work entitled: *Traicté des chiffres ou secrètes manières d'escrire.* by Blaise de Vigenère, 1586 and which is reproduced in *Cryptomenytices* 1623, we find:

A × E = f.

I × O = r. (The capital I indicates a re-start).

O × U = a. ("concludes it").

Therefore the letters "a,e,i,o,u," give "fra": and the answer to the line "Quis quis, thou Consonant?" is:

Fra Bacorn you most seely Sheepe.

7. Now Mr. Eagle has shown that the play on the letters A.E.I.O.U. is an allusion to the letters O.V.E.I.A. given as an early mnemonic in *Vives'* work and the letters form the word SHEEP in Spanish. Thus we have the double allusion to "sheep" both in the letters and the words of the text.

This is no accident for now we can unravel the intention of the play on the word "sheepe" in the answering line, the 33rd:

Moth. Ba most seely Sheepe, with a horne: you heare his learning.

If we take the words "most seely Sheepe" to mean a lamb or a young sheep then we have the connotation of "HOG"! *vide*:

Nuttall's Standard Dictionary.

HOG: a sheep of one year old.

HOGGEREL: a sheep of the second year.

The Concise Oxford.

HOG: (dialect) young sheep before first shearing.

HOGGET: Yearling sheep.

The full decipherment is then that as soon as we are given the name FRA BACON we get the countersigning HGG. from the word "Sheepe". Further it is astonishing to note that closely associated with the word "sheep" we have "Hang"; for one of the oldest proverbs in the language is "We might as well be hung for a sheep as a lamb." In this we conclude that in page 136, the Folio Text gives one of the more subtle "Hang-hog" signatures,—just as we remember that the four mentions of the name "Bacon" in the Folio Text are also closely associated with the word "hang".

ARDEN

To the Editor of BACONIANA
 Sir,

A BILITERAL PROBLEM

In the March issue of BACONIANA, E. R. Wood asks if any reader can explain the anomaly of the following entry in "The Bi-literal Cypher of Sir Francis Bacon" (E. W. Gallup):—

A servant is to be added—the unworthie one by whom Marlowe's life was taken—*Francis Archer*.

In his eagerness to discredit the Bi-literal Cipher, Mr. Wood does not wait for an answer, but proceeds, forthwith, to affirm that the slayer of Marlowe was Ingram Frezer and not Francis Archer; and that the latter was a mere ghost raised in 1820, but laid by Dr. Leslie Hotson in 1925. He then writes, satirically, "How did Mrs. Gallup's Bacon insert the name of the ghost 'Archer' in cipher some 200 years before the ghost walked?"

When, half a century ago, Mrs. Gallup's book was published, she wrote:—

I appreciate what it means to ask strong minds to change long-standing literary convictions, and of such I venture to ask the withholding of judgment until study shall have made the new matter familiar, with the assurance meanwhile, upon my part, of the absolute veracity of the work which is here presented. Any one possessing the original books, who has sufficient patience and a keen eye for form, can work out and verify the Cipher from the illustrations given. Nothing is left to choice, chance or the imagination. The statements which are disclosed are such as could not be foreseen, nor imagined, nor created, nor can there be found reasonable excuse for the hidden writings, except for the purposes narrated, which could only exist concerning, and be described by, Francis Bacon.

This patently honest appeal did not, however, save Mrs. Gallup from the fury of orthodoxy which descended upon her in full force, but, her spirited reply was that "any statement that I copied . . . from any source whatever, the matter put forth as deciphered . . . is false in every particular." No one has yet produced reliable evidence to refute Mrs. Gallup's affirmation, and, until Mr. Wood is able to do so, he must accept the position that the name, Francis Archer, was inserted by Francis Bacon in his cipher, and he must need look elsewhere for an explanation of the supposed anomaly.

Evidently, Mr. Wood's sole authority in the present instance, is Dr. Leslie Hotson's "The Death of Christopher Marlowe," 1925. But Dr. Hotson is not a reliable witness, as can be easily shown for two very good reasons. One, that he does not seem to have gone to the original of the essential document, but was content to use a reproduction of it; and, two, that he showed himself to be biased. The reproduction (from the burial register) was published by John H. Ingram, in "Christopher Marlowe and his Associates" (1904), and, for the convenience of the unskilled reader, Ingram gave a transcription of the all-important item as follows:—

Christopher Marlowe, slain by ffancis Archer, sepultus 1. of June. Of this, Hotson wrote—"In this transcription is exhibited not only a profound ignorance of a very plain Elizabethan hand, but also a reprehensible faculty for invention. Mr. Ingram not only read 'ffrezer' as 'Archer' . . . but coolly invented 'sepultus' and foisted it upon the public in the place of the actual 'the'. In a single line, which should read:

Christopher Marlowe slaine by ffancis ffrezer; the .1. of June. Mr. Ingram has achieved at least six errors". It is difficult to believe that Ingram intended to mislead his public, seeing that he published a reproduction of the vital document for all to read. Moreover, as Hotson himself admits, the matter became a subject of controversy, and even the redoubtable Sir Sidney Lee did not feel equal to throwing the weight of his authority on either side, when writing on Marlowe in the "Dictionary of National Biography" in 1910. Where, then, angels fear to tread, it would seem to be unwise for Mr. Wood to rush in.

By dint of what must have been patient research, Hotson unearthed three official documents bearing on the death of Marlowe, and these were:—

- (a) Writ to the Coroner.
- (b) Inquisition returned by the Coroner.
- (c) Enrolment of the Queen's pardon.

Throughout these documents, the victim is invariably referred to as "Christopher Morley", and the slayer always as "Ingram ffrysar" with one exception as "Ingram ffrisar". It will be noticed that these two names differ from the "Christopher Marlow" and "ffancis ffrezer" in the burial register, as read by Hotson; but the latter is satisfied that the same two persons are meant, and that one is the dramatist. Although Hotson's book is devoted entirely to the identification of certain names with the correct persons, he does not discuss the reason for giving ffrezer the Christian name, ffrancis, in the burial register, and, Ingram, in the official documents. He conveniently dismisses the subject, with the one curt sentence, "I could only suppose (since the coincidence of two names so rare as Ingram and Frizer was in such a degree striking) that the 'Francis' of the burial register was a blunder"! Such is the nature of the evidence, so

called, which has emboldened Mr. Wood to point the finger of scorn at the author of "The Biliteral Cypher of Sir Francis Bacon". Let me commend to his reading the able article, "The Mystery of Marlowe's Death" written by Roderick Eagle, in *BACONIANA*, Nos. 126 and 129 (1940), where he will find grounds for questioning whether Marlowe was indeed killed; also whether the affair was not deliberately staged with the connivance of officers of the State.

Yours faithfully,

T. WRIGHT

29, Murray Road,
Wimbledon Common, S.W.19.

To the Editor of *BACONIANA*

Dear Sir,

... Mr. Mataraly is not the only apologist for Mrs. Gallup to "explain" difficulties by guessing she made mistakes just at the crucial places. The cipher passage about Queen Elizabeth's secretary, William Davison, who transmitted the death warrant of Mary, Queen of Scots, is a good example:

The life of the Secretarie was forfeit to the deede when Her Majesty became aware that so daring a crime had been committed, but who shall say that the blow fell on the guilty head; for, truth to say, Davison was only a poor feeble instrument in their handds, and life seem'd to hang in th' ballance, therefore blame doth fall on those men, great and noble though they be, who led him to his death.

[Mrs. Gallup's *Bi-literal Cypher*, 2nd edn. 1900, p. 365]

This passage was disputed early in the controversy because Davison was *not* executed but lived 20 more years. Mrs. Gallup's supporters "explained" this anomaly by *assuming* she might have read the last words wrongly for "led *her* to *her* death." Here even General Cartier does not support them. He says (*Un Probleme*, p. 245)

Mais il faudrait alors pouvoir modifier sensiblement le reste de la phrase pour qu'il soit d'accord avec la fin ainsi corrigée. [But in that case one would have to be allowed to alter the rest of the sentence considerably to bring it into agreement with the end corrected thus.]

Here are two more examples, not hitherto printed I think, of Mrs. Gallup's historical mistakes. The first is a blunder; the second could hardly have been foreseen by Mrs. Gallup who was not well versed in analytical bibliography.

The account of Henry VIII waiting for the signal of Anne Boleyn's death (*Bi-literal Cypher*, 1900, p. 88) refers to "the moment at which th' cruell axe fell" Now Anne Boleyn was executed by a *sword*. One would expect Mrs. Gallup's "Bacon" to know that his "grandmother" was beheaded by this unusual implement. In fact, in the word-cipher drama, *The Tragedy of Anne Boleyn*, deciphered by Mrs. Gallup (*not* by Owen) one of "Bacon's" characters draws attention to the *sword*! (The word "axe" can hardly be a mere slip of the pen, for "th' headsman's ace" is also found on page 85.) To show how easy it is to explain such blunders by the Gallup-error-assumption method I present my opponents with the following guess: that Mrs. Gallup deciphered "épé", French for "sword", wrongly as "axe"—only 5 wrong assessments of fount needed. One can conveniently overlook that the word was spelled "espee" in Bacon's time. (See *Cotgrave's Dictionary*, 1611. French spelling was much more standard than English then.)

Mrs. Gallup took the dates printed on the books she used as correct, for the simple reason that no one doubted them at the time when she was at work. But between 1906 and 1910 the brilliant work of A. W. Pollard, W. W. Greg and W. J. Neidig proved that several Shakespeare quartos dated "1600" and "1608" were in fact printed in 1619 . . .

* (See Prof. Pollard's *Shakespeare Folios and Quartos*, 1909 and *Shakespeare's Fight with the Pirates*, 1920, or the summaries in E. K. Chambers' *William Shakespeare*, 1930, i. 133-7 and *BACONIANA*, July 1952, 102-3.)

Mrs. Gallup extracted cipher from all these falsely dated quartos using the copies in the Boston and New York (Lenox) Public Libraries. In particular the story from *Sir John Oldcastle*, "1600", and *Merchant of Venice*, "J. Roberts ed. 1600" (both really 1619) treats Shaksper, Queen Elizabeth and Essex as though

they were still alive (e.g. "the actor that is supposed . . .", "With Elizabeth it is not markt.", "Robt. *shall* . . ."—*Bi-lit.* pp. 15/17.) and Mrs. Gallup's "Bacon" claims he *is* Prince of Wales and "*is* heire-apparent to this kingdome"! I need hardly remind readers that Shaksper, Queen Elizabeth and Essex were all alive in 1600 but all dead in 1619.

I agree that the Folio contains small and inaccurate types—they had been battered by decades of use—and also that compositors' cases get "pied" sometimes. These points are at least as good evidence against as for the existence of the cipher.

To Mr. Mataraly's statement that he does "not think the validity of Mrs. Gallup's decipherment *as a whole* is impaired" I reply that the validity of Mrs. Gallup's work *as a whole* has never been verified—not by a long chalk! In fact it is doubtful whether *any* of it has been independently and impartially checked, although such a test has been frequently proposed. It is generally more difficult to prove a negative than a positive case; difficult, but not impossible. I have proved that Mrs. Gallup's alleged decipherments from the Shakespeare Folio and from *Sylva Sylvarum* (Natural History), 1635, are not enciphered in those books. The proofs are technical, requiring a much closer knowledge of the methods of Elizabethan printing than is possessed by the ordinary reader. Meanwhile it is clearly desirable that such discrepancies in Mrs. Gallup's unchecked story as can be generally understood should be placed before the readers of this magazine who, I am sure, are anxious that the truth concerning Francis Bacon should be sought out and fallacies rejected.

56, Denbigh Street,
S.W.1.

Yours sincerely,
E. R. Wood

[EDITOR'S NOTE.—No doubt some of our "cipherists" will soon be hot on the trail of Mr. Wood's letter. Mr. Wood's most formidable argument rests upon the "false-dating" of the Shakespeare Quartos. Is this "false-dating" certain?]